

249

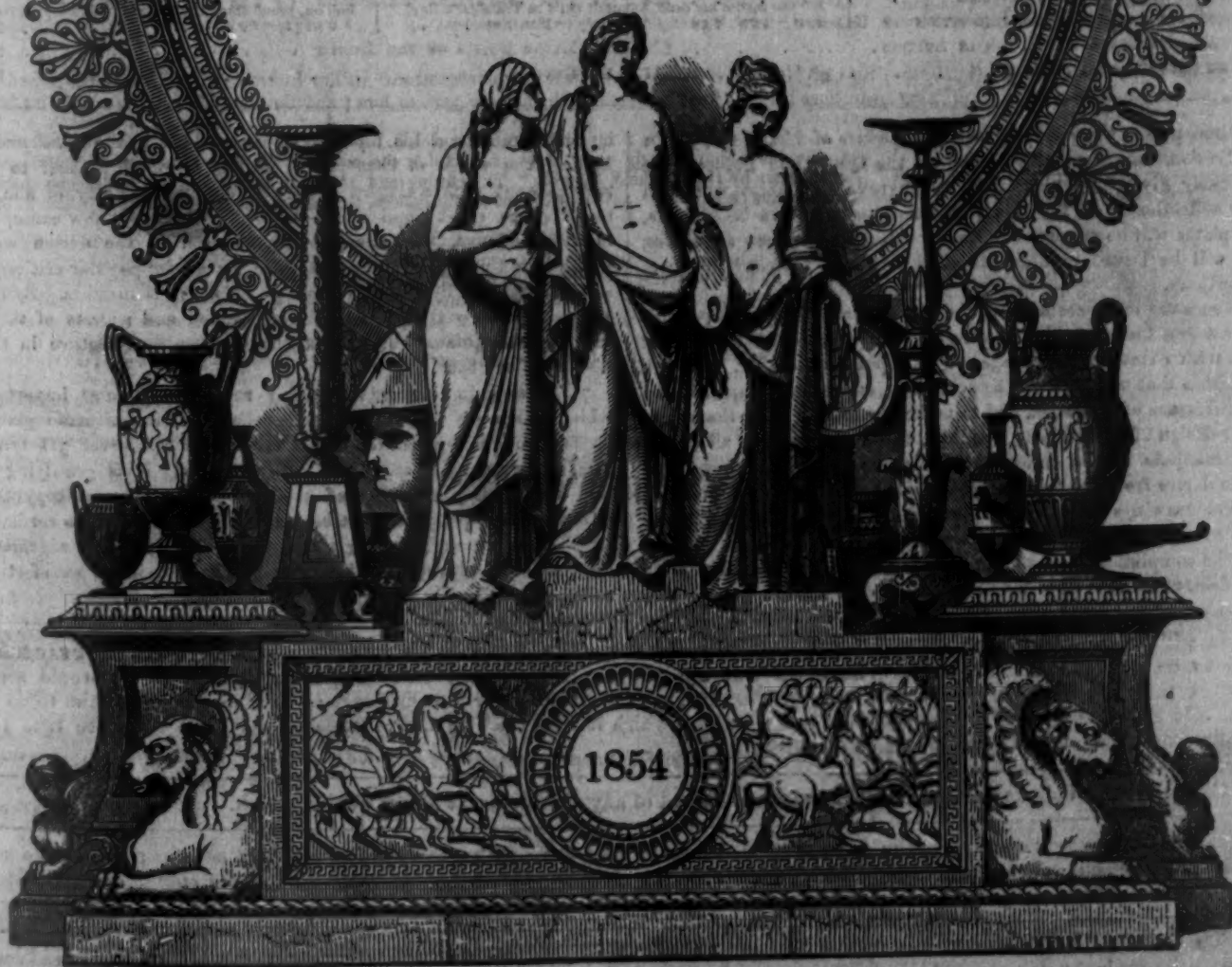
NEW SERIES. No. 68. VOL. VI.

No. LXVIII.

[PRICE HALF-A-CROWN;
IN AMERICA,
SEVENTY-FIVE CENTS.]

AUGUST.

THE
ART-JOURNAL.



GEORGE VIRTUE & CO., 25, PATERNOSTER ROW, LONDON; AND 26, JOHN STREET, NEW YORK.
PARIS: STASSIN & XAVIER, 23, RUE DE LA BANQUE; MANDEVILLE, 16, RUE DAUPHINE. LEIPZIG: G. H. FRIEDLEIN.
OFFICE OF THE ART-JOURNAL, 4, LANCASTER PLACE, WATERLOO BRIDGE, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR MAY BE SENT.

BRADBURY AND EVANS, PRINTERS EXTRAORDINARY TO THE QUEEN, WHITECHAPEL.



THE ILLUSTRATIONS.

1. PASSING THE BROOK. Engraved by J. COOPER, from the Picture by E. VERBORCKHOVEN.
2. THE VILLAGE SCHOOL. Engraved by H. BOURNE, from the Picture by T. WEBSTER, R.A., in the Vernon Gallery.
3. SIR ABRAHAM HUME, BART. Engraved by G. STODART, from the Picture by Sir J. REYNOLDS, P.R.A., in the Vernon Gallery.
4. SUMMER. Designed and Drawn on the Wood by MARY E. DEAR.

	PAGE		PAGE
1. RESTORATION OF THE ROYAL MONUMENTS IN WESTMINSTER ABBEY	221	13. SIR ABRAHAM HUME	235
2. PASSING THE BROOK	224	14. ART AND ARTISTS IN BERLIN	239
3. VISIT TO THE CATACOMBS OF ST. CALISTUS, AND THE CHURCH OF SAN SEBASTIAN	224	15. CHEMICAL GLEANINGS	239
4. OUR GALLERIES AND SCHOOLS—VOTES ON THE "SUPPLIES"	226	16. THE FESTIVAL AT OXFORD	240
5. THE FAUMETT COLLECTION	227	17. SUMMER	241
6. THE ARCHITECTURAL MUSEUM	228	18. THE GREAT MASTERS OF ART. No. 30. A. F. DENNORTH. Illustrated	242
7. ART IN THE PROVINCES	228	19. PHOTOGRAPHY APPLIED TO ENGRAVING ON WOOD. Illustrated	244
8. DOMESTIC ARCHITECTURE OF THE FOURTEENTH CENTURY. Illustrated	229	20. THE VILLAGE SCHOOL	244
9. THE VALUE OF THE COURTS OF ARCHITECTURE AND SCULPTURE AT THE CRYSTAL PALACE	233	21. DEPARTMENT OF SCIENCE AND ART—FIRST REPORT	245
10. LONDON ANTIQUITIES. Illustrated	234	22. ART IN CONTINENTAL STATES	247
11. PROPOSED ARCHITECTURAL EXHIBITION IN GLASGOW, AND THE ARCHITECTURAL EXHIBITION IN LONDON	236	23. ALTERATIONS AND ADDITIONS AT THE BRITISH MUSEUM—A CENTRAL HALL FOR ART	248
12. THE PHOTOGRAPHIC PATENTS	237	24. THE INDUSTRIAL EXHIBITION OF THE GERMAN ZOLLVEREIN, MUNICH	248
		25. MINOR TOPICS OF THE MONTH	248
		26. REVIEWS	251

"Recognising the able and earnest labours of Mr. S. C. Hall in his *Art-Journal* and other publications, the Queen and Prince have graciously given him permission to engrave the finest works in their collections, and for this purpose drawings have been made. The plates will be engraved in line by the most eminent engravers, and will be issued in different classes to suit the convenience of subscribers.

"From the rare excellence of the pictures, and from the popular character of the enterprise, it is to be anticipated that the work will meet with extensive patronage. The reputation of Mr. Hall is a guarantee that no pains will be spared to ensure excellence in the several issues of the work, and to make it worthily fulfil the munificent design of her Majesty, to allow, as far as possible, all classes to participate in the enjoyment and instruction which they themselves derive from the 'cherished treasures of their several homes.'

"The drawings represent the character and spirit of the originals with admirable distinctness and truth.

"The compliment paid to Mr. Hall is a very high one, but it is well-deserved. It is now between fifteen and sixteen years since

he first commenced his labours in connection with the *Art-Journal*. During the whole of that period he has devoted himself to its management with a singleness of purpose and honesty of aim,—united with great application,—of which there are few examples in art-literature. He has steadily adhered to the design with which he set out, of cultivating a taste for art by popular criticism, and gratifying it by good engravings from great masters. By his labours he has contributed to the formation and success of those vast art-enterprises which form such a prominent feature in the history of our time.

"The work in progress is in many respects the most important which he has yet undertaken. The reliance he has hitherto placed on the public appreciation of his enterprise has never yet failed him, and we are persuaded will not do so now. It is gratifying to find that royal patronage, and something more—for the copyright of many of the pictures must be extremely valuable—is so cordially afforded to an undertaking which, under Mr. Hall's management, cannot fail to advance the interests of art, and prove satisfactory to the public."—*The Press*.

It will be perceived that we publish, occasionally, ILLUSTRATED REPORTS OF THE PROGRESS OF ART-MANUFACTURE. It is to be understood that this is done entirely at our expense, without any cost to the Manufacturer. It would seem only just that the Manufacturer should pay for that which is so obviously for his advantage; but if we permitted him to do so we should necessarily allow him to make his own selection, which it would not be always wise to do. We therefore take the whole responsibility and the whole cost on ourselves.

Covers for the Volumes of the *ART-JOURNAL* can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we do not attend to anonymous communications, preferring the trouble incident to written replies, to occupying our columns with matters of little or no concern to our readers generally.

The Office of the Editor of the *ART-JOURNAL* is removed to 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are in future to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

All Orders for Advertisements should be sent to Messrs. VIRTUE & Co., Cottage Place, City Road; or to 4, Lancaster Place, Waterloo Bridge, Strand.

Post Office Orders should be made payable to Mr. GEORGE VIRTUE, 25, Paternoster Row.

THE ART-JOURNAL.



LONDON, AUGUST 1, 1854.

RESTORATION
OF THE ROYAL MONUMENTS
IN WESTMINSTER ABBEY.

AFTER some centuries of natural decay and unnatural neglect, the series of royal monuments at Westminster have been made the subject of an especial report: their condition has received parliamentary attention, and, *mirabile dictu!* a government grant has been made for their especial behoof. So extraordinary an event should be received with extraordinary gratefulness: it is the first time that the wealth of England has been devoted to such a purpose, and it is an augury of better days to come. We cannot but attribute much of this to the wholesome influence which Prince Albert has directed towards the Arts in general, an influence which cannot fail to spread, and which will have the good effect, generally, of inducing a better conservative spirit in those to whom we naturally look as the custodians and guardians of our national monuments. It must, however, never be forgotten that it is a pressure from without which alone has hitherto kept these guardians from being destroyers; the decay and neglect exhibited in the royal monuments is almost entirely chargeable on deans and chapters, who have ignorantly injured what they did not value, except as material to make an exhibition and realise cash. These monuments have been so entirely under their control, that iron gates and heavy fees have, until recently, kept the public from familiar contact or acquaintance with the tombs of their sovereigns, while every coronation or great public event has been marked by fresh and wanton destruction, by their own *employés*, of the very monuments they trafficked with. Now that a parliamentary grant has been made for the restoration of the damage, it should seriously be considered whether the damagers should be the sole custodians for the future, or whether we should not have, as our Gallic neighbours have, a committee who are responsible for the proper conservancy of national monuments—who will look after them, and report upon them, that thus

"they may be saved
From guardian hands, ere they be more depraved."

There are many true thinkers among us still, whose minds are attuned like that of Joseph Addison, as he records it in one of his charming papers in the "Spectator." He says:—"When I am in a serious humour, I very often walk by myself in Westminster Abbey: where the gloominess of the place, and the use to which it is applied—with

the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable." Filled with such feelings, we cannot wonder at the enthusiasm with which he speaks of the interest honest Sir Roger de Coverley is described as exhibiting in this great "London sight," when he declares "for my own part, I could not but be pleased to see the knight show such an honest passion for the glory of his country, and such a respectful gratitude to the memory of its princes." There is certainly no place in England so crowded with great memories; no sacred walls holding within them so much "venerated dust." Here kings, princes, poets, orators, authors—men who have made England famous by deed and word, who have actively served us in senate or field, or did us mental service by the power of mind and pen, sleep the final sleep together; and the mind almost feels unable to grasp the wondrous combination of great names that crowd upon it for remembrance and homage, from the days of Edward the Confessor to those of Queen Victoria. Every nook is filled, every wall covered, with mementos of great Englishmen; and we may here feel something of the same sensation that imbued the mind of Napoleon when he viewed the pyramids:—"centuries look down upon us."

We are apt sometimes to speak rather uncharitably of the national pride of surrounding countries, and when we do so we completely forget that few are prouder in that particular point than ourselves. We think it always, we speak it at all opportunities; and its display on some public occasions is over-sufficiently inflated. We find no fault with this, provided we hear no criticism of those nations who "do likewise," for we have a wholesome remembrance of Byron's remark, that since Cervantes laughed away the chivalry of Spain, that country had done no glorious thing; but we confess to a considerable amount of surprise that all our pride of ancestry explodes in after-dinner speeches, while their relics may moulder in ruined and neglected graves, unnoticed and uncared for. The attention now about to be paid to our royal monuments is a move in a right direction, and will do much to relieve us from the national reproach of having more of lip-worship than heart-worship in the honour we sometimes pay to the great departed.

The House of Commons having voted 4700*l.* as the estimated cost of the repair of the royal monuments in the Abbey, the money is to be granted in two equal sums at different times, and the report of the architect of the Abbey, Mr. George Gilbert Scott, has been printed in the estimates for the civil services of the year. As that gentleman was especially appointed to inquire into the state of these monuments, and his report shows the grounds upon which this estimate was submitted to Parliament, it becomes necessary to consider very seriously the nature of that gentleman's views in the proposed restorations, for even greater danger may accrue to the monuments by such restoration than by natural decay; and all really valuable points of historic interest may be overlaid or obscured by a process of renovation fatal to the genuine character and pure antiquity of the works in question. While wanton neglect must be ever deprecated, wanton renovation is often as fatal to a work of antiquity; destroying its interest and depreciating its truthfulness. We should look with horror upon the proceedings of the greatest genius of the day in

sculpture, if he had free access to the Elgin marbles, and forthwith began to "restore" them by adding the lost pieces "from his own head," and we could not but feel that such meddling marred the whole. Such proceedings are on a par with a Dutch housewife's cleanliness, and is bounded by a desire to make all "sightly" rather than true or instructive; they would mend and cobble a museum until its contents resembled a bazaar, and entirely overlook the value of anything that was not "perfect;" rejecting the Portland vase because it was broken, and testing a piece of Roman pottery by its "ringing," they would repudiate it if the tone sounded of a flaw. And when the museum was thus completed, like the Dutch parlour, it might be closed against dust and flies, and its curator inwardly rejoice at its irreproachable condition.

The royal monuments consist of the shrine of Edward the Confessor; the tombs of King Henry III.; King Edward I. and his Queen Eleanor of Castile; King Edward III. and his Queen Philippa of Hainault; King Richard II. and his Queen Anne of Bohemia; King Henry V., and King Henry VII. and his Queen. Of their immediate relatives there are several monuments which are also in a state requiring attention; it will now be our business to narrate their condition and proposed renovation.

The shrine of the Confessor was executed in 1269, by one Peter, a citizen of Rome, who was brought to this country by order of King Henry III., that sovereign being particularly desirous of doing all honour to the memory of St. Edward. It is distinct in its character from other works of its period; it is formed of Purbeck marble, inlaid with glass mosaic, and was originally of great splendour; at each side are recessed arches, and at the angles spiral columns, once thickly encrusted with mosaics; at the head of this monument was the altar, with a curious *eredos* inlaid with mosaic and antique porphyry. This formed originally a casing for the shrine itself which contained the body of the Confessor, and was constructed of plates of gold, and decorated with jewellery of gorgeous splendour. So tempting a display of wealth was irresistible in the days of Henry VIII., consequently the shrine was destroyed, the gold melted, and the jewels sold. Queen Mary restored it and tried to give it something of its old character, but it was cheap patchwork at best; a great deal of the mosaic work having been lost, its place was filled with plaster, on which sham mosaic was represented; the early inscription was covered over, and another bearing no relation to it, substituted; while, in place of the shrine itself was erected a poor wooden structure as a protection to the body. At the great rebellion other injuries were done, which may be said to have been continued by petty pilferings to a comparatively recent period. Its present state is well described in the official survey which we now quote. "The present condition of the monument is truly melancholy; decay and spoliation have left it a mere wreck. The beautiful spiral columns which adorned its angles have in great part disappeared. The ancient mosaics which decorated every part of it, have either fallen out, or been picked out by visitors, till there is hardly any of them left; and so inveterate is the disposition to remove them, that the utmost vigilance of the attendants is insufficient to protect the few existing remnants. Even the sham mosaics of Queen Mary's and Charles II.'s restorations have nearly perished, and the end against which stood the altar has been so disturbed by the changes it has undergone,



that its original design is an enigma which antiquaries have hitherto failed to solve." It must be evident that this is the most difficult of all the monuments to restore properly, if indeed the concluding words of this report does not show its hopelessness. The mode in which Mr. Scott proposes to "repair" the shrine we give in his own words:—"The Purbeck marble is in many places much decayed, and might in some parts be restored. The pillars at the two eastern angles, of which both the capitals, one base, and considerable portions of a shaft remain in detached fragments, might be completely restored. The smaller pillars at the angles of the niches in the sides are many of them gone, and might be replaced. The larger pillars which at present support the slab, once forming the *revedos* of the altar, do not belong to their present position, and are buried some two feet in the ground. I think that every means should be tried to ascertain their true positions, and that they should, if possible, be restored to them; some other means being found for the support of the *revedos*. The space occupied by the altar and its steps is now paved with plain red tiles; these should be replaced with Purbeck stone, but in the first place the earth below should be carefully searched for fragments of ancient work, which might throw a light upon the design of the lost parts. Other parts will probably be found to require repairs, and various features connected with this most remarkable monument would probably be found to require minute antiquarian investigation, and some questions might arise, such for instance, as whether the inscription put up in Queen Mary's time should be retained, or the ancient one which it conceals brought to light. These would be subjects for consultation with antiquaries. It may also be a question whether in any parts any attempt should be made to restore the lost mosaic work. It may also be proper to place some better protection over the coffin of the Confessor, which is exposed to view from the galleries above, and buried in dust and dirt. I would not remove the *quasi* shrine erected by Queen Mary, being the lineal though unworthy successor of the original one."

We reserve all comment upon these proposed repairs until we have continued our examination of the other monuments.

The tomb of King Henry III. is so very similar to the shrine of the Confessor in its style of decoration, that it is reasonably conjectured to be the work of the same artists. It is far better preserved than the shrine, and retains a large portion of the original mosaic, which has been above the reach of spoliation from the ambulatory below. The king's effigy is in bronze; its style is singularly grand, simple, and beautiful; the folds of the dress are excellently disposed, and the head is full of quiet dignity and beauty. The hands originally held a sceptre in each, which have been abstracted; the canopy over the head is also gone, and the lions which supported the feet. It was originally burnished and gilt like the other bronze effigies in the Abbey; but its glory is now obscured by a thick coating of oxide, on removing which, by acid or other means, the gold is found to remain almost uninjured. It is proposed that such cleaning be effected, that the sceptres and lion be restored, and the mosaics filled in; the spiral columns also renovated at the angles of the tomb, and "it is a question for consideration whether the bronze canopy shown over the head of the effigy in the older views of the tomb" should be constructed anew.

King Edward I. reposes in one of the

simplest tombs in the Abbey; it is "nothing but an altar formed of five flat stones, without effigy, or sculpture, or any kind of ornament;" it therefore requires no interference, and it is simply proposed to restore the iron grille which once surrounded it.

The tomb of his beloved Queen Eleanor of Castile is one of the finest extant monuments of the best period of mediæval Art. Nothing can exceed the simplicity and beauty of her effigy; there is a quiet dignity about it which could not be surpassed by any sculptor of the present day, and vindicates ancient Art from any imputation of inferiority. It is as wonderful a monument of the ability of the age as any possessed by Italy itself. With the exception of the loss of the sceptre, and some few jewels attached to the crown and dress, this exquisite effigy is entire. It is thickly coated with oxide, which it is proposed to remove; and restore the sceptre, though "there is a question as to this," renovate the Purbeck marble in its decayed parts, and the pinnacles of the canopy.

King Edward III. reposes in a monument of much beauty; indeed, its present aspect is as striking as any royal tomb of the series. It is a Purbeck marble altar enriched with niches containing exquisite bronze statuettes of his sons and daughters, with their arms enamelled on metal shields below. The effigy of the king has much dignity; the sceptres are broken; the cushion which supported the head, and the lion at the feet, are gone; the canopy over the head is fractured. The small statuettes and enamelled shields on the south side are all gone. Here Mr. Scott proposes extensive "improvements;" he says in his report, "The Purbeck marble work might be partially restored, and the lost portions of the bronze tabernacle work replaced. There would be a question as to the supporters of the head and feet; but I should be rather in favour of their restoration, nor should I feel much hesitation at replacing the six lost statuettes, or the eight enamelled shields, as the list of them is extant."

His Queen, Philippa of Hainault, reposes beside him. The tomb consists of an altar of dark marble, overlaid by niches of white alabaster. "The architectural patterns of the tomb," remarks Mr. Scott, "were the most elegant of any in the Abbey, and the effect of the white alabaster, delicately touched with gold and colour, and overlaying a ground work of dark grey marble, must have been beautiful in the extreme. Till recently it was supposed that not one of the beautiful niches or statuettes existed. It happened however that in the erection of the sepulchral chapel of King Henry V., a portion of this monument was immured in its basement, so as entirely to conceal it. Thinking that the niches so immured might possibly remain perfect, I obtained a few years since the Dean's permission to cut away portions of the enclosing stone-work, and happily found several of the niches nearly complete, also two of the statuettes, and several of the coats-of-arms. It was subsequently found that two of the niches, in a nearly perfect state, were preserved in the museum of the late Mr. Cottingham; these, with some other fragments, have happily been recovered and refixed in their places, so that there is now ample evidence of the original details of this splendid work of Art. The effigy and its canopy are a good deal mutilated, and of a vast number of figures of angels, which decorated various parts of the monument, one only remains." The restoration here is proposed to be of a very wholesale kind. "I would, I think, in this instance, go beyond the rule I have gene-

rally proposed, and make a perfect restoration of the altar-part of the tomb," including statuettes, of which nothing remains but "a list," yet Mr. Scott declares he "should not hesitate" in inventing them also!

Richard II. and his queen repose in one altar-tomb of Purbeck marble, very much decayed; the enrichments can with difficulty be understood at all. The effigies are of bronze gilt, and like the others are obscured by dirt and oxidation. In 1840, when the late Messrs. Hollis were employed in drawing them for their beautiful book on "The Monumental Effigies of Great Britain," they obtained permission to clean portions of these figures, and the dresses were found to be covered with pounced work, delineating the embroidery of the Royal robes, consisting of the initials and badges of the sovereigns; the *cote-hardie* of the Queen being covered with knots and ostriches; the dalmatic and tunic of the King with the broom plant, the sun emerging from a cloud, and the white hart *couchant*, collared and chained. Until this period it had never been suspected that these effigies were so enriched, nor did such decorations appear in any engravings however old. This is a curious instance of what simple cleaning may do. The effigies are both without arms, the supporters to the head and feet are gone, and the canopies much mutilated. Mr. Scott applies the same panacea to this tomb as he already adopts for that of Edward III., "excepting that there being no authority for the statuettes or shields I would omit them;" a piece of squeamishness all the more surprising when we consider that he feels "no hesitation" in replacing "the six lost statuettes" of Edward's tomb from "a list." There may still be a chance that the lovers of "restoration" may be gratified with the other lost statues, "spick and span" new from the studio of some ingenious sculptor. Why hesitate, or set any bounds to inventive genius?

The tomb of Henry V. is of Purbeck marble much decayed; and the sculpture which once probably adorned it is all gone. The effigy is of wood, once plated with silver and gilt, the head being entirely of the precious metal; it was, consequently, too great a temptation for cupidity to withstand; and it has long since passed into the melting-pot: "This appears to be a case for preservation rather than restoration," says the report: "it seems desirable rather to stop decay than to attempt a restoration," and, consequently, no other suggestion is made.

The noble monument of Henry VII. and his Queen has only suffered from dirt, and a few abstractions from the screen which surrounds it; nearly all the statuettes are gone, and a portion of the Gothic architecture. The latter "could be readily restored," and, says the report, "unquestionably ought to be so," but to do the same by the statuettes is not so entirely decided upon.

There are other monuments enumerated of the persons connected with royalty, such as Edward, Earl of Lancaster; Aymer de Valence; Margaret, Countess of Richmond, &c.; but as the same tone of remark is adopted towards them, there is little need of dwelling upon them also.

How far Mr. Scott's ideas may expand or contract in the course of his labours it is impossible to say; of course, it must depend on circumstances. There seems little reason to doubt an entire "renovation," if the world will allow it. He honestly owns that the proceeding "involves a question, on which the best fitted to form an opinion, unfortunately differ so diametrically among

themselves, and each brings such weighty arguments for his particular views, that it is not a little perplexing to judge between them; but we apprehend that a mistake is here made, by allowing too wide a field of inquiry: it is not bodies of men, or many men at all, who are fitted to judge this question. There are few real antiquaries among the hundreds who swell the lists at Somerset House and the Archaeological Societies. It wants the peculiar ability and knowledge of such men as Stothard, Gough, or Waller, to speak to the point, or the officers of the department of sculpture in the British Museum. If such be consulted, we opine there would be little diversity of opinion; as it is, the report states very honestly the *pro* and *con* of the matter. Thus it is urged as a duty which devolves on the nation to preserve these tombs; "because originally they were munificently endowed for that purpose, and are sacred heir-looms; and, though in the case of families such duty may gradually become obsolete; such is not the case with nations; though among private individuals it may be right to stake the duration of their monuments against the durability of the material of which they are composed, such would be absurd in the case of kings and royal personages, whose memorials should not depend upon the endurance of a particular kind of stone, but should be rendered permanent, whatever be the nature of their material; that Art is more worthy than the matter in which it is carried out; and, if both cannot be preserved, the Art claims precedence of the material, and that a good copy, much more a well-restored original, is vastly preferable to the loss of the design." Such are the arguments for the restoration; the plausible sophistry of the last will not be detected at one glance; it argues the entire substitution of a modern copy in place of an ancient work, if the necessary consequences of its age be visible on its surface. We wonder with what feelings the writer of such a monstrous paragraph wanders in the museums of the Vatican or the Louvre; must he not long for "good copies," that he might depose these unsightly, broken-limbed statues, or, at least, send them to be "well restored" in the hospital provided for such unfortunates, which he must think "vastly preferable" to their present condition? To an eye thus jaundiced every ancient work must be offensive, and nothing short of a modern drawing-room statuette could be satisfactory to look upon. The torso that delighted and instructed Michael Angelo would be cast aside, and replaced by one in newer materials, to prevent the "loss of the design," if indeed that would not be further guarded against by the invention of head, legs, and arms, to "fit" the relic.

The arguments against the restorations are also stated in the report to be their vitiation, as documentary authorities on particular styles; "if in any degree restored, it is urged they lose their identity and truthfulness; if altogether renewed, they cease to be the actual memorials erected to the persons commemorated." Such simple and reasonable opinions we might suppose sufficient; that they are not so, is evidenced by the production of this elaborate report, and the startling letter which is appended to it and, in which, alluding to the lost mosaics on the shrine of the Confessor and the tomb of Henry III., Mr. Scott observes, "I have recently seen at the Crystal Palace some restorations, or rather copies, of similar mosaics in the church of St. John Lateran, so precisely like, indeed, so perfectly identical with the ancient mosaic, as to show me that we need not

fear the perfect restoration of any part of those wanting in Westminster Abbey." And is it then come to this, that the relics of the memorials of the great and good St. Edward the Confessor are only to be valued, inasmuch as they may be made to rival the gaudy glories of the Crystal Palace? Are the tombs of our kings to be coloured and gilt to astonish the gaping vulgar, and public money expended to make the Abbey a sort of raree-show, like "Solomon in all his glory" at a country fair. *Proh pudor!*

It will be worth inquiring here how all the dilapidation and ruin which has injured these and other monuments in our churches and cathedrals have been effected. A ready answer is in general supplied—a sort of stereotype reply—consisting either of "it was done at the Reformation," or by "Cromwell's soldiers." Now we are not in the slightest degree anxious to shield the men of either period from their due amount of odium; let everything be said that can be said to denounce the actions which stained both parties, and let such denunciations be held in *terrorem* over the heads of would-be spoilers for ever; and thus, perhaps, something may be saved that might else be destroyed; but these unfortunate iconoclasts have surely sins enough to answer for; do not let deans, and chapters, and churchwardens shelter their own misdeeds under this dark cloud. It cannot be denied that much of the mischief we see before us has been done by their neglect, or by their own positive acts of destruction, and this in comparatively recent times. They are the Henrys and the Cromwells who have done the deed, aided and abetted by architects who have had little feeling for the edifice and its associations. Where are the monuments which John Stow records were in city churches, untouched by the great fire? nay, where is Gerard's Hall crypt, which stood for six centuries, and withstood that great calamity, until last year, intact? Where is the record of Selden's grave in the Temple church? Where the Kings Lynn brasses, so beautifully engraved by Cotman in 1818? But we stray in asking these, and fifty other such questions that might be asked. Let us keep to Westminster Abbey, to these very monuments now proposed to be restored, and to the record incidentally given in the few brief pages of this very report. We are there told that "though the church was exposed during the great rebellion to the insults of the soldiery, who were at one time quartered within its walls, and though there was actually an order of parliament (happily never obeyed) for melting down the bronze, these monuments actually suffered infinitely less during that turbulent time than in the enlightened period intervening between the middle of the last century and our own day, and that their greatest spoliation has been suffered at the hands of that intelligent public who, one would have imagined, would have been the guardians, rather than the pilferers, of our national monuments."

Here again the public are made responsible for all, and a broad assertion shelters the really guilty; the petty pilferings of idlers which would have never occurred had the proper guardians not slept on their posts, is made to cover the misdeemeanours of the really guilty: who are not the public, but the constituted guardians. Could the public do any of the mischief noted above as done in our churches? Could they remove canopies, and rails, and iron-work from tombs in the wholesale manner in which they have been removed at Westminster? Look to this very report:—"the tombs have suffered much from

violence and accident, probably, in great measure, at the times of coronations, when they are very much exposed to injury." This word "probably" should be "certainly," for, in the case of the exquisite mediæval iron-work which screened the tomb of Queen Eleanor, we are here told, on the previous page of the report, "it was taken down at the time of the coronation of George IV., and remained so till within the last four or five years," and we have to thank the good taste and zeal of Mr. Scott for its restoration; but most certainly it would never have re-appeared had not attention been called to the disgraceful fact of this, the finest piece of ancient ironwork in England, being in danger of loss and destruction, and which was made known in the pages of the *Archæological Journal*. We have narrated the spoliation of the monument of Queen Philippa to enrich the museum of the abbey architect, Mr. Cottingham. The tomb of John of Eltham, Earl of Cornwall, son of King Edward II., "was surmounted by a canopy of stone of exquisite workmanship, which was removed about eighty years back, by Dean Pearce; the fragments are said to have gone to Strawberry Hill." The beautiful iron screen round the tomb of Henry V. "was taken down at the coronation of George IV., but has lately been restored to its place with much care." The iron grille round the tomb of Edward I. "has unhappily been removed of late years." Of many other monuments we read that they were "torn down at the coronation of George IV." These are not the acts of the "intelligent public," but of the still more intelligent deans and chapters; men of university education, men versed in history, men religiously placed in the position of trust, and who absolutely still have the power of locking out the public from these very monuments, though they are national property; who repudiate their obligation to restore what they have damaged, and absolutely get a government grant to rectify their misdeeds. We repeat that these monuments should have some better conservancy; they should not be left to the chances of future coronations and oratorios, but there should be some proper officer or board of trust to look after their careful preservation, like the *Comité Historique des Arts et Monuments*, established for that purpose in France.

It must ever be borne in mind that it is not safe to entrust architects too far; to their meddling we owe the loss of many important monuments; that tendency to substitute a new work for an old one is inherent in most of them; hence the wholesale spoliation, under the plea of restoration, which has been extensively carried out in our churches and cathedrals. Everywhere are we becoming puzzled between the new and the old, unable to detect the genuine from the imitative. No association is allowed to remain intact, no monument to proclaim that it is not a thing of yesterday. Nay, the substitution is boldly and unblushingly put forward as a better thing. Yet what true man is there among us who would not rather see the simple stone originally over Ben Jonson's grave to the modern copy now in its place? The history of this act is a sample of the worse than Cromwellian destruction, done without reason, not by the "intelligent public," but the still less intelligent official authorities. Aubrey relates the interesting story of its origin. "It was done," he says, "at the charge of Jack Young (afterwards knighted), who walking here when the grave was covering, gave the fellow eighteen-pence to

cut on the stone, the well-known words "O Rare Ben Jonson!" This kindly act of a friend thus accidentally, but affectionately, rendered, hallowed the old stone as much as the proudest memento in the entire Abbey; its history altogether, was suggestive of the neglected state in which one of England's greatest poets died. That stone was pregnant with solemn suggestions; with deep holy thought; with reflections to make men wiser, and better, far more than many sermons preached within these walls, immeasurably more so than the gorgeous erections and inflated inscriptions around it. Where is it now—how has it gone? Alas, the ruthless hand of the paviour has for ever destroyed it; about fifteen years ago the nave was relaid with new stones, and this, though in no degree injured by time, was taken away, and lost for ever!

Such are the acts of guardians, improvers, restorers; need we then fear owning a wholesome horror of the spoliation proposed for the royal tombs? As they stand, they are genuine records of the age in which they were erected. They carry their truthfulness upon their surface, like the *patina* on an ancient bronze. The restorations at the Crystal Palace are all well enough and in place, but do not let us transform our genuine old monuments into rivals of such works. The one instructs in one way, the other in another; there is no objection to restorations, and painting and gilding, if exhibited as restorations of ancient design, but old monuments are sacred bequests, and to paint, and decorate, and revivify their lost splendour merely to gratify vulgar gaze, is as bad as Pope's *Narcissa* giving her dying direction to prevent the natural effect of decay:—

"One would not sure be frightful when one's dead,
And—Betty—give this cheek a little red!"

What has this taste for substitution under the plea of restoration done for us? Look at the Temple Church, with its gaudy pavement, its painted roof and windows, while its antique effigies are injured by renovation, and the spot where the relics of Selden lie is obliterated for ever to give place to a few painted tiles. One would think that educated men would pride themselves in pointing out the last resting-place of so great and good a man among them, who gave glory to their place of study, and hallowed by his last rest their place of worship. But coloured tiles have triumphed, and before their attractions all others have vanished. Let us cross the water and look at St. Saviour's, Southwark, a church that a few years since was almost a history of architecture in itself, so varied and curious were its different parts; now it stands a grim cold "restoration" of an architect's idea, which has swept away every vestige of its interest, bit by bit, until nothing remains to carry the mind back to its history, or to instruct the student who may gaze upon it. All over the land is to be found this mad love of destruction under the name of restoration, which is as effectually destroying the monuments of our forefathers as the most wanton "Cromwellian" could wish. It is a taste which would any day substitute a new-made copy for a genuine but fragmentary antiquity, and would thus

"gild but to flout the ruins grey."

Such taste should not be allowed free scope in its course when it attacks historic relics. The bequests of a past age, the monuments of our ancestry, are all too sacred for such attacks. "Procul, O procul este, profani" ought to be the phrase with which deans and chapters, clergymen and

churchwardens, should meet those men who would enter our ecclesiastical edifices, and thus attack what they cannot truly reverence.

And what then is the course, the reader may say, that should be advised where such conflicting opinions concur? To this we answer, treat these monuments as you would treat other historic relics. Carefully preserve them, keep them clean, protect them from injury. If time has written some defacements upon them, it is the necessary fate of all things. If some fragments are gone, it is not ourselves who are to blame. Let us carefully, religiously, and gratefully preserve what is left. By strengthening what is weak, by protecting what is decaying, by cleaning what is obscured, enough will be done; but do not let us vitiate our historic mementos by patching and renovating them. Bestow any amount of time, thought, labour, and cost in cleaning and preserving what is left to us; and do not allow the royal monuments at Westminster to remain what they are at present; the most interesting—and the dirtiest, of English exhibitions.

PASSING THE BROOK.

E. Verboeckhoven, Painter.

J. Cousen, Engraver.

M. VERBOECKHOVEN holds a very foremost position in the Belgian School of Art, while both here and in France his works are highly appreciated. On more than one occasion he has exhibited at our Royal Academy; in 1845 he sent over two pictures, one of which, a "Scene in Calabria," with a herd of cattle frightened by a thunderstorm, was greatly admired as an excellent example of the painter's natural and forcible style.

The studio of this artist is a kind of miniature museum of natural history; it is filled with innumerable sketches, and plaster models executed by himself. As a painter of "bucolics," he follows rather the styles of Paul Potter, and of his more recent predecessor, Ommeganck, than that of Cuyp or Berghem. His pictures, especially the smaller ones, are very carefully finished, the form and anatomical structure of the respective animals are most accurate in drawing, while his compositions often exhibit a poetical and dramatic conception that renders them very different from mere portraiture. His colouring, however, is sometimes deficient in that richness and brilliancy to which we are accustomed in the works of our own school, and in those of the great Flemish painters we have named; this arises, chiefly, from the prevalence of grey tones in the landscape portion of his paintings.

"Passing the Brook" is from a small picture painted by M. Verboeckhoven, expressly for engraving in the *Art-Journal*; it is, we presume, a composition, the landscape having an Italian character, while the figures bear a closer affinity to those of the artist's own country. The time is early morning, when the mists are clearing off before the risen sun; the distance is painted in the cool grey tints of which we have spoken, and which are not inconsistent with the effect the painter desired to give, though they look cold in the original; the cows, sheep, &c., are well drawn, naturally placed, and, with the herbage, are most delicately touched in; the foreground of the picture shows very considerable transparency of colour.

Among the principal pictures by this artist, we may instance one of a large size, "A Herd of Horses of all kinds, attacked by Wolves in the Forests of Poland," it was exhibited at Brussels in 1836; "Deer in a Forest," contributed to the same exhibition, now in the gallery of M. Cerf-Frick, of Brussels; and "Lions at the Entrance of their Den," painted the following year.

M. Verboeckhoven was born at Warneton, in 1799; he is therefore yet in the prime of life as to his artistic capabilities.

VISIT TO

THE CATACOMBS OF SAN CALISTO, AND THE CHURCH OF SAN SEBASTIANO.

TO-DAY, along the Appian Way, that "*regina viarum*" so inexhaustible in recollections, where every stone, every broken wall, has its history, forming portions of the great mosaic making up the chronicles of bygone centuries. Out by the tombs of the Scipios, (where the rich marble sarcophagus lay hid, deep buried in the gloom of the long subterranean galleries), through the triumphal arch of Drusus, backed by the loftier pile of the Porta Sebastiana, whose twin turretted towers rising aloft deepen the shadows around. On, along the high, walled-in road, roughly paved, too, as though we were still struggling in the city; on, perhaps for two miles; I pass a low door in the wall, overshadowed by trees, waving over a ruined mass of stone, once a tomb, wreathed and garlanded with luxurious ivy. Beside that grove and that tomb, sheltered by those dark trees, is the entrance to the catacombs of St. Calixtus, whither I am bound, but not to enter there. I go on a little way, and come to a church, which is that of San Sebastiano, standing in a kind of piazza. There is nothing particularly venerable or ancient in its aspect, and yet it strikes me with a thrill, as a strange mysterious spot; perhaps from association, for I know that from this church I am about to descend into the catacombs, that living book, palpable and immortal, where are written in the blood of the martyrs, or with the unready pencil of some unknown artist, the faith, the manners, the customs, every detail of the painful, suffering, yet sublime lives of our Christian ancestors; a book without end, both for the Christian and the antiquarian! The monk acting as guide not being forthcoming, I have plenty of time to look about me. The church stands on the fall of a hill, and is shaded by a whole grove of funereal cypresses, the only living green appropriate to the dark memories attached to it. In front there is an open space, and a pillar, behind a natural wall of tufa-rock of a fine rich tinge, as though warmed by centuries of bright sunshine beating against its sides, overwoven with cypress, ivy, weeds, and wallflowers, matted and massed together, and fringed with festoons of hawthorn, just bursting into blossom in snowy wreaths, amid the fresh green of the leaves, like Spring weaving garlands round the wrinkled forehead of old Time. Beyond, on the summit of another hill, stands the massive tomb of Cecilia Metella, that "stern round tower of other days," the grandest monument of the street of tombs. By-and-by I will go nearer, but am first intent on the catacombs. I felt the most intense curiosity to explore those refuges, serving to the early Christians while living as a hiding-place, an asylum for themselves, their mysteries, their tears, their prayers; when dead, as a resting-place to all the members of the Church, specially the sainted martyrs. The very designations given to them are suggestive of their destination, and full of holy poetry. Beside the more general name of catacombs, they were called "hidden place," "subterranean refuge," "councils of martyrs," "sanctuaries," "resting-place," "memorials," "peace," "havens," and "thrones." Could any but the devoted Christians have thus designated prisons and tombs, filled with decaying mortality, where death disputed the mangled remains yet palpitating with a life often too rudely destroyed, and the



E. VERBOECKHOVEN, PAINTER.

PASSING THE BROOK.

J. COUSEN, ENGRAVER.



worm accomplished the melancholy mysteries of the sentence delivering dust to dust, earth to earth? As Pompeii shows paganism as it existed in its religion, manners, arts, and customs, public and private, so the catacombs, the cradle of the Church, display Christianity as it existed eighteen centuries ago.

I entered the church, a spacious building, handsomely decorated, but without a single claim to antiquity, although it is the last of the seven Basilicas, and was founded by Constantine. Some ill-disposed cardinal, however, stepped in about the middle of the last century, and destroyed every vestige of the past. Here is the tomb of St. Sebastian, under the altar, bearing his name, where he is represented in a marble statue of some merit, lying dead, pierced with silver arrows. The statue is by Giorgetti, pupil of Bernini, and the French taste apparent may be better pardoned when it is remembered that Sebastian was a Gaul, born at Narbonne, and a soldier in the Roman armies. He suffered under Dioclesian, who, discovering that he was a Christian, condemned him to be shot. But, when covered with arrows, and fainting from intense suffering, he was left as dead by his executioners, a pious widow, who had obtained permission to bury him, discovered that life was not extinct. Under her care he recovered from his wounds, but refused to fly from Rome, and shortly afterwards placed himself before the emperor, and publicly reproached him for the cruelties he exercised towards the Christians. Dioclesian was at first overwhelmed with astonishment at the sight of a person he believed to be dead, but, recovering from his surprise, gave orders in great anger that he should be seized immediately and beaten to death with cudgels, and his body thrown into the common sewer, which sentence was executed, but his remains were preserved by a Christian called Lucina, who interred them where they were found, in the entrance of the catacombs of St. Calixtus. Opposite his altar an immense collection of relics is displayed, among which the arrows extracted from his wounds are pointed out; many others there are also, which I had not time to inspect, as the monk now approached who was to accompany me below, a brown-robed, bare-footed friar, more akin to death, darkness, and the tomb, than to the living. He presented me with a small lighted taper, opened a door in the nave of the church, and, after descending some twelve or fifteen steps, we found ourselves in the catacombs. A low-arched passage cut in the pozzolana rock opened to engulf us, and in a moment, save for the feeble glimmering of the tapers, we were in utter darkness. Labyrinths of innumerable low galleries appeared in every possible direction, while on either hand of the space we traversed (which just allowed of our walking without stooping), appeared range above range of lateral excavations, sufficiently large to contain a body, the graves of the old, the young, children, soldiers, popes, martyrs, rich and poor, mingling their common dust; shelves, as it were, of wasting mortality, more instructive in the great lessons of life than a thousand volumes crowded in the gilded libraries of the learned; for here the great page lay open to the world, and he who ran could read the end of hope, youth, life, joy, sorrow, disease, or martyrdom, traced by the finger of Time on the small divisions of this mighty charnel-house. At the beginning of the catacombs no bones were visible, they having been removed as relics into different churches. Tenantless yawned the narrow apertures

which, when the last trumpet shall sound, will have nothing to render. The monk crept noiselessly on; a great silence reigned in the fathomless vaults, and a gloom, like the Egyptian darkness, to be felt. Not a plant, not a bird, nor smallest living animal, recalls one's imagination from the absolute picture of silent, impenetrable death around. How gloomy and horrible a prospect! oppressive and soul-consuming, but for the immortal faith we share in common with the beatified saints whose bones populate these mournful shades. May our faith, like theirs, lead us to the bosom of the just!

Passage after passage opened on either side in a network of labyrinthal confusion, each, so similar, bordered by the ranges of sepulchres, that, but for the glimmer of the monk's taper preceding me I should have been lost in a moment. I recalled all the horrid stories I had ever heard of people lost in these very monumental caverns; and trembled, for I felt that no dexterity, no calculation could ever extricate one from so complicated a maze. Once lost, all hope expires, and nought remains but to wander and wander on and on through these damp vaults, until exhaustion, hunger, and horror overcome the fated wretch, who at length, pillowed by a tomb, sinks down to die. I cannot describe the wild distorted fancies, the feelings of awe and wonder that came over me as I followed the steps of the dark-robed monk through these intricate recesses. After awhile my apprehensions and terror became quieted, and I remembered with gratitude that it is to this darkness and obscurity we owe (humanly speaking) the very existence of Christianity, preserved as it were for centuries in the bowels of the earth, to reappear in the fulness of time, triumphant, and be proclaimed with one voice the religion of the universe, sanctifying the very temples of the false gods, building up the broken altars but a few years before resplendent with the gorgeous worship of the whole circle of Olympus. Inscrutable and past finding out are the ways of the Omnipotent, bringing forth vitality and immortality out of idolatry, darkness, and the tomb! What a picture do these dark vaults display of the devotion, the zeal, the love, of those early Christian converts whose baptism was in blood! I pictured them to myself, stealing forth from the city in the gloomy twilight, out towards the lonely Campagna, and disappearing one by one through well known apertures, threading their way through the dark sinuous galleries to some altar, where light, and life, and spiritual food, the soft chanting of the holy psalms, and the greeting of faithful brethren waking the echoes awaited them. The sight of these early haunts of the persecuted and infant religion are inexpressibly affecting, and I pity those, be they Protestant or Catholic, who can visit these hallowed precincts without an overwhelming emotion. How many martyrs, their bodies torn and lacerated by the cruel beasts, amid the infuriate roars of thousands shrieking forth the cry of *Christianos ad leonem!* in the bloody games of the Flavian amphitheatre, breathing their last sigh, calling on the name of the Redeemer, have passed, borne by mourning friends, or by compassionate widows or virgins to their last dark narrow home along the very path I was now treading! How many glorified saints now singing the praises of the Eternal around the great white throne in the seventh heaven of glory, may have been laid to rest in these very apertures, lighted by the flickering taper that I held. But I must pause—this is an endless theme, endless as the

glory of those who hover in eternal light! and ecstatic radiance above; it is moreover a Pagan I feel utterly unworthy to sing.

To resume, I wandered on, bearing my taper close on the noiseless steps of the monk. Sometimes we descended narrow damp steps into lower stories, the walls of porous tufa still perforated with countless tombs piled closely one above another; sometimes we ascended. In all there are four separate stories in these catacombs, and the confusion of the labyrinth, after wandering for a little space, becomes perfectly overwhelming and positively distressing. Now and then we came upon a square opening, where service was performed over the grave of some special saint, the tomb of the dead serving as the altar to the living. I could not but observe the striking similarity in these arrangements to those now existing in all the martyr churches of Rome. Antiquity at least, and the example of the primitive Church, are on the side of the Catholics. "The same slab," says Prudentius, "gives the sacrament, and faithfully guards the martyr's remains; it preserves his bones in the sepulchre, in hope of the Eternal judge, and feeds the Tibericola with sacred meat. Great is the sanctity of the place, and near at hand is the altar for those who pray." Some of these chapels are extremely small and low, others comparatively large, but no fresco paintings are found in the catacombs of St. Calixtus. In one spot after descending many steps to the very lowest story of the tier of catacombs, three chapels open into each other. I also remarked that in their immediate neighbourhood many ways and passages meet and intersect with tenfold confusion, but countless as are the galleries still open, the mouths of many more are closed to avoid danger. These chapels cannot fail deeply to impress the imagination as being the very *sanctum sanctorum* of the early martyrs, where they drank of that cup, and tasted that immortal food which alone sustained frail mortality under the torments awaiting them. They are called "*Monumentum arcuatum*" from the arch over the tomb, leaving the flat portion of the slab at liberty for the celebration of the sacramental mysteries. Here, too, were held the "Agape," or love-feasts—not to be confounded, however, with the holier rite which Protestants accuse Catholics of having subsequently permitted to degenerate into masses for the dead—to be celebrated over, or near, their mortal remains. These were the days of the Church's humiliation; she who, sharing the human nature of her Divine master, was predestined to rise from the earth, and to begin her career in infinite nothingness. At this early period, according to the "*Liber Pontificalis*," the holy utensils for the celebration of the eucharist were of glass, and were the sole treasure possessed by the infant Church, the donations of the pious senator, father of those holy virgins Sta. Praxede and Pudenziana, whose names are deservedly honoured by the Church as the devoted preservers of the martyrs' remains. The senator's estate, and that of the Christian widow Lucina, formed the nucleus of the ecclesiastical possessions.

As I penetrated with the monk deeper and deeper into this mysterious region, I could not but feel alarmed at the solitude of my situation; my fears even prompted me to doubt his knowledge of the intricacies in which we were involved. But he soon silenced my apprehensions by his calm reply, "*Non abbia paura, Signora*. For ten years I have lived here, more below than

above the ground. I know every turn, every step so well, I could walk it in my sleep." "But," said I, seeing the taper flickering and waning ominously under the currents of damp air, "suppose our lights go out!" "*Non importa*," replied he; "I could take you out safely without them." After this assurance, I ceased to fear, and again abandoned myself to the strange impressions created by the consecrated gloom. The atmosphere in the catacombs is warm and pleasant, though somewhat close. I only perceived a feeling of damp when we descended to the fourth, or lowest story, and then but slightly. I saw many open graves, containing what once were bones, which, when exposed to the air literally crumbled into a handful of dust; I also saw many unopened tombs. When an inscription or other outward indication invites curiosity, and the sepulchre is opened, within is found nothing but dust, representing by its position the form of a human body; no indication remains of the bones; even this faint evidence of the human form divine vanishes at the slightest breath or the gentlest touch. Sometimes a few bones remain, and it is not rare to find a sword or some other instrument indicative of martyrdom. Thus did the savage nations of the north place armour in the tombs of their chief, or portions of the spoil gathered from his enemies. But the lamp, and the *ampolle*, or vessel filled with blood, are the clearest and most undeniable evidences of the martyr's resting-place; evidences, too, the most adapted to heighten the zeal and increase the faith of the living believers who behold them.

I was particularly interested in one chapel, where that most holy man, San Filippo Neri, justly called the Apostle of Rome, the founder of the Oratoriana, had, during a period of ten years, constantly slept. What unutterable visions of beatitude and glory must have visited his soul here, where I stood, when he thus rested alone with the souls of the departed. What imagination can conceive the heavenly raptures he enjoyed—he, whose whole life was one long record of charity, humility, and active devotion, and whose death was actually caused by an excess of spiritual love. San Carlo Borromeo, the great Milanese saint, another brilliant example of devoted charity and holiness, is also said to have passed many nights in these sacred solitudes. As we retraced our steps, the tomb of St. Cecilia was pointed out to me; the body has been removed into her church, in the Trastevere, which I have already described; but the flat stone which enclosed it, engraven with her name and the particulars of her cruel death, still remains beside the open tomb, offering many interesting and suggestive recollections to those acquainted with her history. After threading mazy windings, utterly confusing, we at last emerged at the foot of the stair leading into the church, beside the tomb of San Sebastian, whose remains when found here were removed into the church above. It is surmounted by an exquisite half-figure of the saint, by Bernini. Could I impress my readers with the solemn awe, the overwhelming reflections that visited my soul while wandering among the holy dead, my visit to the catacombs, instead of being weak and unimpressive in description, would stand forth, as I felt it, an epoch in my life, an event never to be forgotten. But, alas! perhaps from the overwhelming multitude and magnitude of my emotions, I am the less able properly either to define or to describe them.

FLORENTIA.

OUR GALLERIES AND SCHOOLS. VOTES ON "THE SUPPLIES."

IN Art, as in everything else, we are in a state of transition: we can only hope that our transition is on the side of advancement; yet, if we consider the observations that have dropped from honourable members on the voting of "the supplies," we are not yet so far beyond a commencement in Art as we had reason to believe. It is pleasant, however, to reflect that national taste has so far outstripped all calculation, that everything that has been legislated thereon must be re-enacted. Comparatively a few years have elapsed since the erection of the building in Trafalgar Square, and now it is found to be unsuitable either for a National Gallery or a Royal Academy. The nation, despite itself, receives bequests of pictures for which there is no place of exhibition, and the Royal Academy are compelled to reject two thousand pictures because they have no space to hang them. These, and similar evils, have been briefly discussed in the House of Commons, but it is matter of regret that so little knowledge is there brought to bear upon the subject. It has been asked whether it was in contemplation to appoint a salaried director of the National Gallery—and if it was intended to nominate an eminent German professor to that appointment! Again, other observations were made, exemplifying a misapprehension with regard to the appropriation of the site at Kensington Gore. Blue books are dull reading to all whom they do not immediately concern; each, however, of these questions is amply considered in the monster blue book which was last year published as a report of the inquiry instituted concerning the National Gallery. Of the questions asked in the House of Commons, one touches a subject of the deepest importance: we mean the appointment of a director. The salary which has been proposed is a thousand a year,—and if a gentleman can be found, equal in every respect to the discharge of the duties of such an appointment, he will have well earned his stipend. For such an office there will be a crowd of competitors, of whom a great proportion will be disqualified by every degree of incompetence; a few, a very few, may be eligible by their acquirements, but they must also be eligible by associations and position. It has been the fate of these national canvasses to be confided to the guardianship, principally, of dealers and cleaners; and since there is, as was stated in the blue book of last year, a certain "fascination" in cleaning pictures, we are only surprised that so few have been subjected to the process. It is therefore earnestly to be hoped that the avowal of such emotions shall operate to the utter exclusion of a candidate. The being interested in the selling, or accomplished in the cleaning of pictures, ought to be an absolute disqualification. It is not difficult to say what the future director of the National Gallery should, and should not, be "well up" in. It is not necessary that he be a graceful lecturer, nor that he can return thanks to a post-prandial toast: if he can do so, in addition to the real hard work in which a *bona-fide* director should be skilled, so much the better. The successful candidate must be an unimpeachably honest man. To discharge satisfactorily his duties, he must be acquainted with the peculiarities of all schools from actual study and observation in all the great galleries of Europe. If he have a practical knowledge of Art it will be of infinite use to him. The pictures which will be brought under his notice will be very numerous and varied in character; the bulk of them will be worthless, or at least not fitted for additions to the national collection; upon these he ought to be prepared at once to pronounce. But with such pictures there may be occasionally valuable offers made, and to deal with these is one of the most difficult of his duties. Works of much interest and rare excellence have been lost to the nation from the want of promptitude in the authorities; and others, which have been offered at moderate prices, have been first permitted to fall into the hands of dealers, from whom they

have eventually been acquired at considerable augmentation on the first proposal. The beautiful tapestries which now hang, or did a year or two ago, in the vestibule of the Museum of Berlin, were offered for sale in this country. We remember their exhibition at the Egyptian Hall some twelve or fourteen years ago. Under most of the picture-buying governments of Europe the directors are well read in the history of Art, and their reading has been assisted by judicious study, and many of them are accomplished artists. But with us the condition of Art is an anomaly, if we compare it with its status in other countries. In France, Prussia, Bavaria, in short wherever there exists any Art-movement, all the Academies are in direct communication with their respective governments, but the Royal Academy seems to stand antagonistically not only with reference to the government, but also as regards the public. If this be not so, why did not the Academy come forward in the decoration of the Houses of Parliament, and what mean the continual expressions of dissatisfaction in the House of Commons on the subject of the claims of the Royal Academy? The peculiar circumstances under which the profession of Art has advanced, and those under which picture-dealing has thriven, render the appointment of a director a matter of greater difficulty in this country than in any other. In Italy the directors have not the responsibility of purchase, because none save accidental additions are made to the galleries. In Germany and France the governments are still purchasing works of Art, but only very eligible acquisitions are made; works, in short, the history of which is so well known that there is no difficulty in determining to purchase. Indeed, in many of the continental galleries the best office in which the director could be employed, would be to sell rather than to buy; to dispose of the mass of inferior and doubtful works which derogate from the character of many of the collections. On the contrary, our national collection is limited, but as a whole it is of better quality than any other national collection, with the exception perhaps of the Pitti Gallery. The director must be capable of sustaining this reputation; it will be his duty to admit no works against which a doubt can be breathed. There has been much dissatisfaction expressed at the purchase of the pseudo-Holbein for 600*l*, but for ourselves we never considered the money ill-spent, because it will be long before any such error is again committed. The salary of a competent director, if he efficiently discharge his duties, will be saved to the nation, because he will not permit valuable pictures to fall into the hands of dealers, and then to be purchased by the nation at a price double or treble that at which they might have been bought when first offered for sale. A thousand a year will induce many competitors for the appointment, but very few will be strictly eligible. It is to be hoped that no corrupt influences will be exerted to nominate a sinecurist to the office, to render the appointment what is usually called a "job."

On the discussion of the vote for a "new National Gallery," it was observed by a member of the House of Commons, "that the government had never said that they had fixed upon Kensington Gore as a site for a new National Gallery, and from the form of this vote there was no means of judging what they intended to build there." The purpose for which the money was asked is perfectly well understood, and it ought also to be well known that the extensive site lying between the Kensington and the Old Brompton Roads, and comprehending Gore House, had been acquired by government for the declared purpose of erecting not only a new National Gallery, but other buildings for institutions in connection with Art. In the blue book to which we have already referred, the subject of the site of the proposed National Gallery is investigated in the form of evidence in which other sites were proposed, as in Hyde Park and Kensington Gardens, but the locality in question was considered the most eligible. Nothing, it is believed, has been determined with respect to the Royal Academy on this subject. Mr. H. D. Seymour observed that the Academic body were "only allowed to occupy

a portion of the building in Trafalgar Square, because when such permission was given, the nation did not possess sufficient pictures to furnish it, and they held it under the distinct understanding that, when the pictures belonging to the nation should increase so much that more space was required, they should give it up." The speaker proceeded to observe that the time for such change was now come, and an opportunity occurred of disposing of the question by ceding to the Royal Academy, on what terms was not mentioned, Burlington House, which had been purchased by government for 140,000*l.*, and it was proposed that the Vernon Gallery should occupy the rooms vacated by the Royal Academy. Nothing is more easy than to offer suggestions on this or any other subject, but without well directed reflection, and a sufficient knowledge of contingent circumstances, all propositions are useless and absurd. It is proposed to remove the national collection to Kensington Gore, because it is considered that in Trafalgar Square the pictures are exposed to injury from smoke. With respect to the Vernon collection, these pictures were bequeathed on the condition that a suitable gallery should be provided for them, apart and by themselves. Those who may have seen any of the pictures which have been rejected by the Royal Academy, will be impressed with a conviction of the necessity of some great change, which shall enable the body to do justice to the talent of the profession. Burlington House is no more suitable than Marlborough House for the exhibition of a collection of works of Art, but there is sufficient room there to build amply. The objection to site with respect to a permanent exhibition—that for instance of the national pictures, does not apply in the case of an annual exhibition like that of the Royal Academy—as the pictures are exposed but for a few months. In the House of Commons, upon the occasion of which we speak, the Vernon collection has been said to be satisfactorily placed. It is impossible that the member who entertains such an opinion can ever have seen them; some of the European galleries or suites of rooms in which collections are hung, are bad enough, but for the exhibition of pictures Marlborough House is the worst we have ever seen. Much has been done of late for Art in this country, and that which has been done has been so warmly responded to as to show that even all that has been effected does not yet amount to a beginning. The sums which are now demanded of the nation seem exorbitant; but then it must be remembered that nothing has ever been done before, and the means now called for are such as shall place us on an equality with other states that have been active in the promotion of Art already during two centuries. Never does a session pass without complaints against the voting of money for the advancement of Art and Science, but it is forgotten that this is one of the necessities of the time, and the amount of luxury is very small in comparison with the solid and great national advantage, of rendering our internal commerce self-sustaining and independent of foreign aid.

Complaints have been made both in and out of Parliament, that the National Gallery is closed two days a week for copying. This regulation is a useless provision: we know of no other gallery in which a similar rule exists. In the Louvre, at Dresden, at Florence and, we believe, in every other foreign institution, copyists are working every day, while visitors are circulating through the rooms and galleries. In Italy, there is a large class of artists who live by copying; their entire lives are devoted to it; we could name certain pictures which for half a century have never had less than three easels before them. The number of copies which have been manufactured in such a length of time, must be immense; but they disperse from the Italian cities like swallows in autumn,—whither they go no one can tell. But the effect will be constantly felt in this country, whenever the mart of the auctioneer scatters pot collections of gems, discovered and purchased at tempting prices. With respect to the *dies* now in the National Gallery, it is a mistake to suppose that they are reserved for the benefit of painters.

Students of Art are sometimes commissioned to copy some of the pictures; but to them a closed or an open gallery is of no consequence. A memorandum which could be made in an hour or two in water-colour, is the utmost that a painter requires from any moderately-sized picture. It is only by chance, and then for the execution of some commission, that any of the working students are ever found in the National Gallery. A painter of any genius at all, who does not begin to originate as soon as he can draw, is losing time. No good reason can be offered why the National Gallery should be closed during two days in the week. The painter who cannot work with a few spectators behind him, is not fit to work in a public gallery; moreover, there is no reason why copyists should be more inconvenienced in the National Gallery, than in any foreign establishment. In the British Museum also, there are days set apart for students to the exclusion of the public; but upon those days set apart for them, there are seldom to be found more than twenty-four, frequently not so many. The reason of this is, that the students who draw in the Museum, are those who are either making probationary drawings for admission to the Royal Academy, or are preparing to do so. As soon as they are admitted to the Academy they work no more in the Museum; and many are admitted to the Academy from private schools without ever having drawn in the Museum. It is some time before they are admitted to the life school; but long before the regulated period they have, while working from the antique in the Academy, studied at the same time from the life at some private school. The well-known school in St. Martin's Lane has been the most celebrated; that in Clipstone Street has been second to this, but will hereafter be one of the best private schools in Europe, when the new buildings near Langham Place are completed. In the Royal Academy the schools are open little more than half the year. The National Gallery is no school for an earnest student; and after he can draw an antique statue with tolerable accuracy, there is nothing to be gained in the British Museum; if, therefore, there were not private schools, students would be one half the year without a chance of improvement. We speak exclusively of course of those who devote themselves to figure painting. The votes which have induced these observations are, for the National Gallery, 7490*l.*; and for "a New National Gallery at Kensington Gore," 27,000*l.*; but in reality for the purchase of a piece of ground which cuts into the property in such a manner as materially to reduce its value and utility. We do not learn when the new buildings are to be commenced; the matter will again be brought forward next session, when, it is expected, something decisive will be proposed. Our movement in this direction has been slow; but it is now so active, that we shall soon achieve that degree in the scale of Art which is due to our position in the family of civilised nations.

THE FAUSSETT COLLECTION.

THE remarks we made in April last on the subject of the refusal of the British Museum trustees to purchase the very curious and valuable collection of national antiquities, formed in the last century by the Rev. Bryan Faussett, and until lately preserved by his descendants at Heppington, near Canterbury, appear to have been scarcely strong enough in characterising the discreditable act. On the motion of Mr. Ewart in the House of Commons, copies of the entire correspondence have been printed; and anything more condemnatory of the ruling powers in our pseudo-British Museum cannot be well conceived. The determined discourteous callousness of the whole proceeding stands out in prominent relief from these few pages, and must excite disgust in all who read them.* The

* We should strongly advise all who take an interest in these matters to obtain the report at Hansard's office in Abingdon Street, Westminster, where it may be purchased for three-halfpence.

important character of the collection may be at once seen in the first document printed; the report of Mr. Hawkins, the keeper of the Department of Antiquities in the Museum, and from which we learn that the collection consists of objects which have been taken from about 800 graves in various parts of Kent, of late Roman and early Saxon times; together with six descriptive volumes, detailing their history, and that of the excavations generally. The dry list of objects is enough to excite interest; and the marvellous character of some of the Saxon jewellery is perfectly unique. The collection was valued by Mr. Chaffers, of Bond Street, a gentleman who is well versed in antiquities and their value, at 683*l.* 4*s.*, a sum which we have reason to know was considered perfectly moderate. As the Museum possessed little or nothing of this kind, and its officers had been strenuously endeavouring to obtain examples, it was with much surprise that a few stiff words were received in reply, declining the purchase. The Archaeological Institute then take the field, and address a report from their central committee, stating the claims of the collection, and its great importance as an English historic series, "which must prove of singular advantage to the extension of archaeological science in England, to which hitherto no slight impediment has been presented in the deficiency of any sufficient public collection of national antiquities, such as are abundantly found in all other countries of Europe." A second brief refusal finishes this scene. Now comes the Society of Antiquaries, who most strongly urge a reconsideration, and with their officers and others examine the collection minutely. Viscount Strangford, the director, having stated that he knew the collection, thought "it ought to be secured at any price." In this opinion he is strengthened by Mr. Wylie, a practical antiquary of sound knowledge and judgment, who also promises that in the event of their purchase, he will give to the Museum the collection of Saxon relics he possesses, and which originated his illustrated book on "The Fairford Graves," and the Archaeological Institute state their power and intention to do the same with any articles of the same kind which may be sent to them; "there would then be the nucleus of a collection of our own really national, because Teutonic, antiquities, and we should have the opportunity so much to be desired of comparing the remains of the various tribes which founded our nation." These letters were sent again to the trustees, with another largely signed by various antiquaries, with a request that if "no funds" were at present in the hands of the trustees, the Chancellor of the Exchequer be applied to. Lord Mahon even attended the board and moved that application be made for the money when the ordinary sums were asked for, but the entire thing was per- severingly negatived to the last.

Mr. Roach Smith, an antiquary of sound judgment, in some remarks he has recently printed on this extraordinary decision, says:—"Although the British Museum is entirely supported by the public money, and although the board of trustees is appointed by parliament, this governing body has acquired an almost irresponsible power. Sheltered under the cloak of concealment from the public eye, it defies public opinion with the most perfect ease and tranquillity. In the case in question no reason is assigned why the purchase was not made; no names are permitted to be known, that we may see who are the individuals whose verdict was against the Faussett collection. But we may scrutinise the entire body, and see what are the peculiar requirements which qualify the members for the important post they hold. It is no discredit to the prelates, noblemen, and gentlemen who figure in this list that they have no taste or feeling for the antiquities of their country; they are all more or less eminent in some way or other; are unquestionably honourable men, and possibly may be men of business; they can therefore afford to be ignorant of the archaeology of England. It would not be disrespectful to assert that it is probable not three out of the forty-seven could discriminate between Anglo-Saxon and Chinese works of Art. But then, the serious question

arises as to whether the majority of the trustees of the British Museum should not necessarily be acquainted with those peculiar classes of antiquities, which, it is universally admitted, should take precedence of Assyrian, Babylonian, and Egyptian remains, instead of being superseded by them. We fail to understand what are the qualifications which have induced the government to appoint to a trust of so responsible a nature, persons not only not adapted to discharge its duties by education, by taste, or by scientific and antiquarian knowledge; but positively disqualified by the important state offices they hold, and by other engagements. How many of the twenty-three official trustees know or care to know anything of the British Museum? How many of the elected ones are in any way competent to attend to and comprehend the business of the Institution? The constitution of the entire board is a monstrous anomaly; and its existence in its present form is detrimental to the best interests of the Museum; for persons, who, by caprice, ignorance, or indolence, could refuse to grant the comparatively trifling sum required for the Faussett collection, are the very men who would on other occasions be lavishing the country's money on objects of very secondary consideration, and possibly in opposition to the advice of the officers of the Museum, of whose judgment they seem to entertain a very humble opinion."

We cannot but suspect that there must be some *pique* in this. It cannot be entirely the ignorance of the trustees, because they have no such excuse, enlightened as they have been by better men than themselves. It cannot be a dislike to ask for the cash of the Chancellor of the Exchequer with a fear of refusal, for they do ask for 3500*l.* for this very department, and their adoption of the recommendation so strongly urged in favour of the Faussett collection would have only required them, according to their own showing, to ask for 500*l.* more; a sum too insignificant to be grudged by the Chancellor, making a very small item in the annual grants to the Museum. It is evidently not the blindness but the obstinacy of the trustees, who, unable to judge for themselves, with the true pride of ignorance, cannot bear to be instructed. How long is this absurd state of things to continue? how much longer will our British Museum be guided by men who cannot see, and be judged by those who want judgment? There is one thing still needed in Mr. Ewart's series of papers, and that is the names of the trustees present who voted thus perseveringly and obstinately to the end. It is obviously unfair that the entire body should bear the blame so justly affixed to them. Certainly a little "weeding" in this council-chamber would be a good act done, equitable and useful in both ways, relieving men who have no interest in antiquities from an irksome attendance, and saving the country from what Mr. Wylie has so well expressed in his letter—"the justice of the reproach one always hears from foreigners, that we amass in our Museum the antiquities of every nation except our own." We are glad to find that parliament had attention directed to the whole of this discreditable affair—and the noble apologist of the trustees succeeded against his own intention in proving by his attempted apology the total incompetency of the present Museum council chamber, which we hope ere long to see reformed.

THE ARCHITECTURAL MUSEUM.

This institution is likely to become of considerable importance. A valuable and extensive collection of casts of sculpture and ornament has been brought together at the museum in Cannon Row. Fragments of original works, casts from natural leaves, a very large number of rubbings of brasses, and many photographs are also to be found. The building and the access to it are not all that may be desired; but the arrangements are we think adapted to the object, and credit is due for the skill and real economy through which a range of lofts has

gained the effect of a picturesque interior. A long standing want for the purposes of study and reference amongst architects, students and Art-workmen is supplied, add to which we have what is in great measure a museum of national antiquities. The importance of this last will be appreciated by those who have so long been urging the object upon the attention of government, by whom, however, neither should independent efforts be deferred, nor should assistance to the present institution be omitted. Many years ago a writer had occasion to regret, as many have done, that beautiful and interesting works of Art were constantly allowed to go to decay without a transcript of them, or that they passed into private collections, or to the yard of the dealer in old materials, and this, only because of the absence of the agency for taking casts and collecting, and of a mere roof covering, no matter where. This want also is being supplied; whilst with the collections at the British Museum, and at Marlborough House, the student has now pretty extensive facilities for obtaining a good knowledge of the chief styles of architectural ornament. We noticed an inaugural conversation last year, and we watch with great interest the progress of the institution.

Another conversation was held lately, when the Earl de Grey, President of the Institute of British Architects, took the chair. Eloquent addresses were delivered by the Bishop of Oxford, the Rev. Canon Wordsworth, and others. At the first of a series of meetings, to which artisans are specially invited, Mr. A. B. Hope presided, supported by Sir Charles Barry, R.A., and others; and the proceedings in which several speakers from the class of Art-workmen participated, were of a gratifying character. Still, we must be allowed to offer a few observations on the best manner of attaining some of the common objects of those interested in the undertaking.

The great impediment, so far as the artisan is concerned, to the manipulation of good and original Art in buildings, is the difficulty of finding those who are competent in what should be the ordinary manipulation of their trades. Let an architect design a brickwork cornice, a series of decorations, a mechanical contrivance, or any other of the thousand and odd things in which invention is required, and if it be in the slightest degree varied from ordinary routine, as it should be if we are to make any advance in Art, and he will find serious and quite unnecessary difficulty in getting it executed. This arises not merely from prejudice against innovation, the constant accompaniment itself of want of skill, but from deficiencies in the simple handicraft-work. Thus, you might search the country round and find hardly half-a-dozen men who, with drawings before them and materials at hand, could erect chimney-shafts having projections and recesses such as make up the effect produced in the old Tudor architecture; you might draw to the full size the outline of an ornament, and yet no journeyman could be found with sufficient power of hand to repeat it over a wall. This should not be the case, and it never was so at the epochs which have left the Art we now admire. We want an intermediate class of artists, it is true, but the speakers at those meetings were wrong in leaving it to be supposed that that was the only want, or even the greatest, and the committee of the Architectural Museum would be the first to confess this. Every hand and every mind contributing to the success of a work, must acknowledge the principle of subordination to one directing chief. Without that what would be the effect produced by an orchestra? what would be the work of the Baltic fleet? The thing is clear enough as here stated, but it is rendered otherwise when but part of the truth is told to a certain class of hearers, in the fervid eloquence of men like the Bishop of Oxford, eloquence which inspired and delighted us, but the very truth of which, being but one part, led to erroneous conclusions. The Rev. George Butler said that it was his opinion that the Institution was the best means of destroying the mischievous notion that one man could carry out with his hand the conceptions of another. Is this, even

if founded in reason, the tone to take with those who if they are to become artists, have all the labour of education before them, and who may be too prone to assume the existence of the power, without the ordeal of the labour. Let them by all means, if they can, make themselves great sculptors, or chief workmen, that is architects, and we shall extend to them, then as now, also our right hand; but the presumption is that they will not do this, and whilst they belong either to the general class of artisans, or to a high class, they must not be told that it is their birthright to be, *not* subordinates. Rather should their intelligence show them, that whatever the pursuit, skill is not inconsistent with subordination. The highest offices in the state cannot be filled without it, and the government of the country could not be carried on. Luca della Robbia, Giulio Romano, and the other painters of the Vatican, would have done nothing towards the great result had they made it their business to maintain individual opinions, rather than to work together in harmony with the directing genius of Raphael. The Art-result is the first consideration: personal fame is of no parallel importance.

It is not the possessor of true genius that hesitates to place himself in a subordinate capacity. We should have no objection to seeing any journeyman painter competent to execute the highest class of mural decoration; but the same man will not even do that, if he scorn to give his best attention to a piece of stenciling, or even to the laying of four coats of colour by the square yard.

We admired the spirit by which the speakers were actuated; but we were pained to feel that the result might be the self-sufficiency of "little learning," the resulting ignorance, and a still greater want of unanimity of aim and mutual self-giving than exists at present.

We are sure, however, that the clear-headed men who have taken the management of the Institution, will see all that we have endeavoured to point out in our limited space. There is every prospect that the collection will become a very extensive one, with the government aid as regards premises, which it is to be hoped will shortly be given; lectures are being provided, prizes are under consideration, along with an exhibition of artisans' works, next year. The authorities at Marlborough House are co-operating, and no doubt much good will be done. Great credit is due to Mr. G. G. Scott, the treasurer, and to Mr. C. Bruce Allen, the curator.

ART IN THE PROVINCES.

MANCHESTER.—The Government School of Design, now called School of Art, in Manchester, has removed lately from its old quarters. It now occupies a portion of the Royal Institution in that city. The rooms are admirably adapted for the display of works of design and Art, and for study. The subject is here done justice to. We augur the greatest advantages to the town and locality from this late arrangement, which confers credit on all connected with it. We remember no equally good accommodation for study of this class elsewhere, not even in London. The rooms are spacious, well lighted, and fitting in all respects; excepting the room for modelling, which shortcoming will no doubt be eventually remedied. We congratulate Manchester sincerely on the step she has taken. The judicious and effective arrangement of the rooms, for reference and study, is already made; and the instruction is under the efficient management of Mr. Hammersley, for some years now the head-master at Manchester. This gentleman is every way fitted for his post, by his thorough acquaintance with Art, his general acquirements, and the respect in which he is held by all who know him, and his zeal to develop for the locality the full advantages of the change. We trust that the example of Manchester will be followed by other towns.

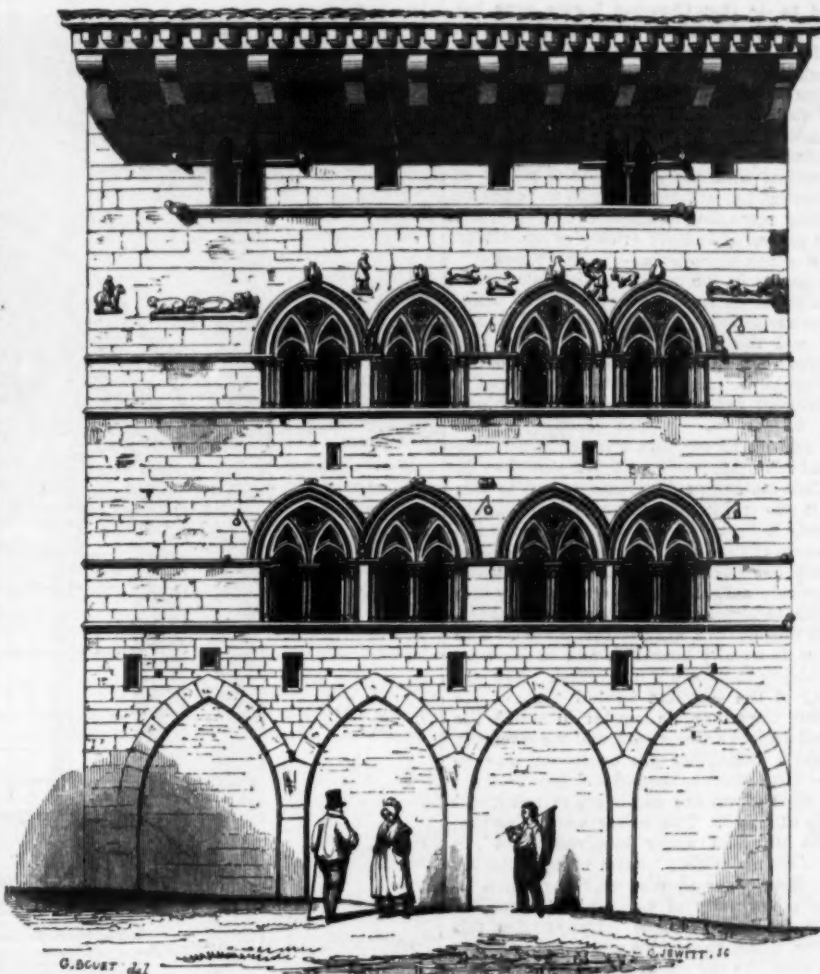
WORCESTER.—The first annual exhibition of the Society of Arts established in this city will shortly be opened; we trust that the efforts of the committee and secretaries to get together a goodly assemblage of works of Art will be liberally responded to. Pictures will be received, according to an advertisement in our columns last month, up to the 5th inst.

DOMESTIC ARCHITECTURE OF THE
FOURTEENTH CENTURY.*

THE Introduction to this interesting work opens with expressions of sorrow, which could not be avoided; and with an apology, which might well have been spared. To those who know the previous volume, on the domestic architecture of the thirteenth century, the death of Mr. Hudson Turner could not be passed over in silence; those who read the present will congratulate themselves that "the task of arranging and digesting his few scattered remains" was the happy circumstance "by which the present editor was led to editing the volume himself." That a volume on domestic architecture should come from the same source which has so materially fed the revival of Christian architecture amongst us, is as fitting as it is graceful. It is not simple curiosity that induces us to inquire how they built for themselves, who reared such noble piles to the glory of God; and more than mere antiquarian taste and artistic feeling is involved, when we investigate the traces of domestic life which they have left, who stamped their character on the monuments we chiefly prize.

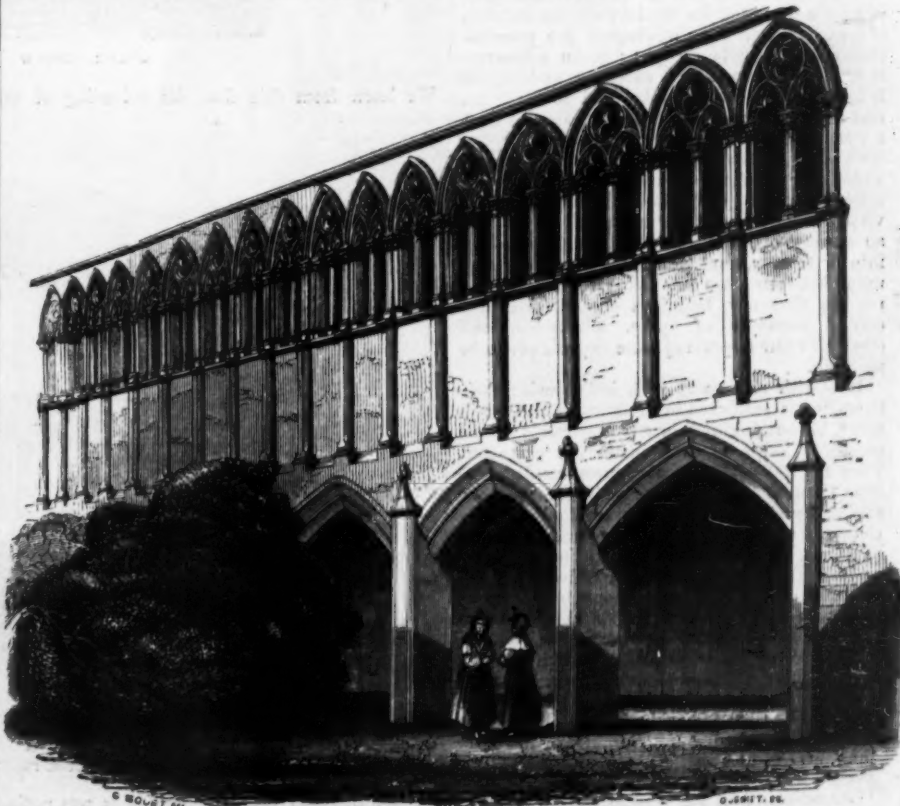
There is a theory that church architecture grew out of domestic. It is a theory propounded with authority, to which we are disposed to yield no slight amount of deference; it is a theory with some pretensions, is of no small consequence, and requires very cautious treating. This theory we cannot here fully discuss; but the volume before us will be found to bear a great deal on this interesting subject. In one sense it is unquestionably true that the principles of construction, which were adopted in domestic architecture, were acted upon in building churches. We see windows in private dwellings which might be transferred to the clerestory of a church; and perhaps the architect may have tried their effect in a small chamber before he built the lofty aisle. It does not, however, follow that a church is simply a larger house which piety finds very convenient. We must carefully distinguish between the principles of construction and those of design. A Christian builder, erecting a church and a home for Christian men, could hardly fail to leave evidences of his faith which should be common to both. Taking as our text the paternity of God, we might without much difficulty compare the order and ceremonial of worship with the acts of a well-disciplined home. Yet he would be held to derogate sadly from catholic worship who should maintain that its ritual was only a development of household subordination and filial piety. It is, perhaps, nearer to the truth to represent both as the offspring of a faith which pervaded the whole of society; the heaven which worked in every science, and gave a tone to every work of Art. It was an idea which never occurred to the builder of the fourteenth century, that a church should be of Christian architecture, whilst the villa of the lord of the manor, who worshipped in it with his baptised retainers, might be pagan in its construction and irreligious in its ornamentation. It was a sense of consistency rather than a lack of ingenuity, which traced a trefoil over the head of an oven (p. 129); nor was it till the revival of classical Art, when our churches were modelled on the examples of heathen temples, that mythological enormities abounded on the walls and ceilings of our houses. The testimony of architectural research seems to go this way entirely. To dignify the House of God with the treasures of self-sacrifice, and the elaboration of Art, was the first task of Christian communities; and then the mantle of beauty which enveloped the sanctuary of objective faith enwrapped in its ample skirts the resting-place of subjective piety. They who loved to hear the matin chant re-echoed through pillared aisles, and lingered at vespers, whilst the western ray streamed through the

glowing tracery of the stained windows, longed to take home some memento of the hours



HOUSE OF THE CHIEF HUNTSMAN AT CORDES.

of devotion; coveted the associations of the house of prayer; and were comforted in the



ABBAY OF CLUNY.

* SOME ACCOUNT OF DOMESTIC ARCHITECTURE IN ENGLAND, FROM EDWARD I. TO RICHARD II. WITH NOTICES OF FOREIGN EXAMPLES, AND NUMEROUS ILLUSTRATIONS OF EXISTING REMAINS, FROM ORIGINAL DRAWINGS. By the Editor of "The Glossary of Architecture." Oxford and London: J. H. PARKER. 1853.

sense of consistency which their oriel windows and gabled roofs afforded, proclaiming, as they seemed to do, that Christian homes were but clustering bunches on the branches of the great vine of the church, which is climbing the walls of everlasting truth, and that the leaves and blossoms drew the principles of their beauty and of their life alike from the parent stem. If the reader is struck with the observation that the fairest period of domestic architecture synchronises with the most exalted school of ecclesiastical, he will not fail also to notice, as something more than a curious coincidence, the double revival of catholic principles and Christian Art which characterises our own times.

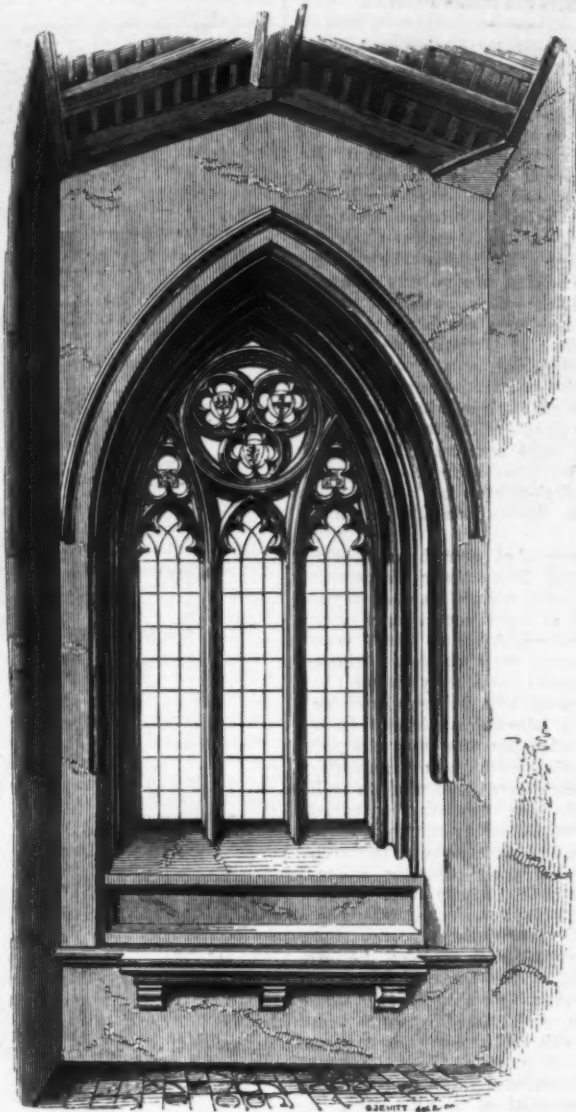
The period in the history of domestic architecture embraced in this volume is thus introduced to our notice:—"The three reigns" (of the second and third Edwards, and Richard II.), "combined, are called by some antiquarians the Edwardian period, and this period comprises the most brilliant and glorious epoch in the whole history of the art. It was exactly for this period, and no longer, that the decorated style prevailed: in other words, the art was then in the highest state of perfection; previous to this period it was still in progress, and immediately afterwards it began to decline. The domestic architecture of this brilliant epoch in our history is scarcely less worthy of our attention than the ecclesiastical; considered as mere masonry it is impossible to surpass the accuracy, the firmness, the high finish of the work of this period. The sculpture is equally beautiful, and in its wonderful fidelity to nature is unrivalled. Nor was the skill of the architect behind that of his workmen; the admirable manner in which the plans and designs are arranged, and the ingenuity with which difficulties are overcome, may be equalled but cannot be surpassed." (pp. 2-3.)

The illustrations are admirably selected, and worthily executed. The editor assures us that "he has travelled many hundred miles" in search of his materials; "never being contented to take from other sources anything which he had the opportunity of verifying for himself;" and the internal evidence fully justifies this assurance, which reveals his enthusiasm.

At a time like the present, when architecture is not only rising in importance as an art, but is recognised as an essential science: when life, and health, and morals are found to be not independent of the builder and the landlord: when the homes of the wealthy are the subjects of criticism; and the dwellings of the poor the theme of the philanthropist: when commerce is calling new towns into existence, and capital is invested in Art—to design and to build are real responsibilities, and the appearance of such a work as the present is most seasonable. Our increasing population, and the great scale upon which our mechanical works are carried on, render the principles of design and construction vitally essential; and our recognition of Art as an element of education has elevated decoration into a science, and stipulates for a constant union between grace and utility. Our necessities require that our buildings should exhibit a careful economy of space, adaptation, and strength: our improving taste expects art to be æsthetic.

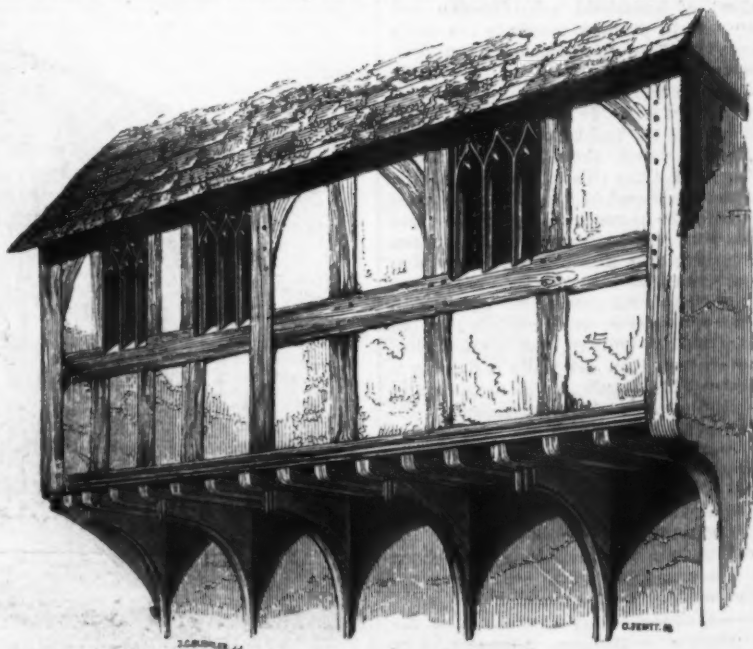
It is with nations as with individuals: their character is exhibited in their works. A man's dress, his handwriting, or any apparently trivial propriety helps us to estimate his character. They are not conjurers who guess men's habits from these things; nor need we hesitate to draw similar conclusions from the architecture of a country, which is its dress; and from its paintings, which are the handwriting of genius on its walls. The skilful comparative anatomist requires only a few odd bones in order to construct a biography of animals which no post-Adamite has seen. We certainly want a little more than a few loose bricks as samples of a nation's life; yet how abundant in suggestions are these remains. Here is a bit of comparative architecture:—"It is evident, from the description given by Philip de Commines of his entry into Venice, in 1495, that the houses of that period were painted on the exterior; he says, 'Les maisons sont fut grandes et haultes, et de bonne pierre, et les anciennes toutes peintes; les

autres faictes depuis cent ans; toutes ou le devant de marbre blanc, qui leur vient d'Istrie, a cent mils de là, et encore mainete grant piece de porphyre et de sarpenture sur le devant.'" (p. 189.)



CHAPEL WINDOW: BROUGHTON CASTLE.

We learn from this that the colouring of the outside of houses had "gone out of fashion



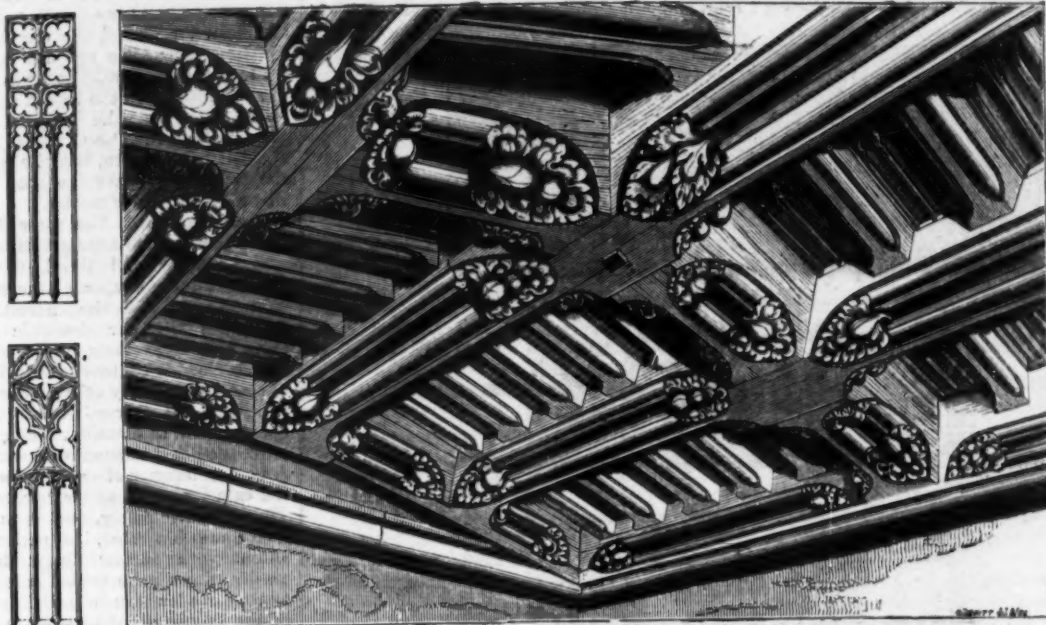
HOUSE FRONT AT WEOLLY.

in the fifteenth century;" and this was noticed by De Commines when Raffaele was still at school at Urbino. Then began men to fail in the art of illuminating MSS.: and stained glass

was growing more picture-like, but less severe. When the Stones of Venice ceased to be coloured,

the Lamp of Sacrifice was beginning to burn somewhat dim in the Temple of Art. As there

is a law of storms, and a law of epidemics, so the schools of Art seem to sicken one after



CARVED WOODEN CEILING IN NAWORTH CASTLE, CUMBERLAND.

another with diseases which travel westward. "It has been shown in the first volume how very jealous the citizens of London were of the external appearance of their habitations, and how much they objected to the introduction of coal for fuel." . . . "When coal became the common fuel instead of wood, which it did in the fourteenth century, the white walls of their dwelling-houses suffered by that change in domestic economy: and it is reasonable to suppose that the scrupulous citizens resorted to those means of beautifying the exterior of their dwellings which had been in use among the wealthy for more than two centuries before." (p. 26.) In evidence of this, the painting and gilding of the Round Tower, La Rose, at Windsor, is a remarkable instance. (p. 27.) Evelyn's "Fumifugium," in which he proposed to "dissipate the inconveniences of the smoke of London," is but one voice of a cry that has gone up now for five hundred years. The "spiracles of smoke" from the chimneys of the "salt boilers," &c., who were creeping into London, to the sad annoyance of the refined owner of Sayes Court, have grown into a thick cloud from which we have no escape. Prostrate in her overgrown bulk, London poisons her own dwelling: like the fallen giant of the poet:—

"Faucibus ingentem fumum,
mirabile dictu,
Evomit; involvitque domum
caligine caeca."

If we aspire to mediæval Art, we must inhale an early English atmosphere.

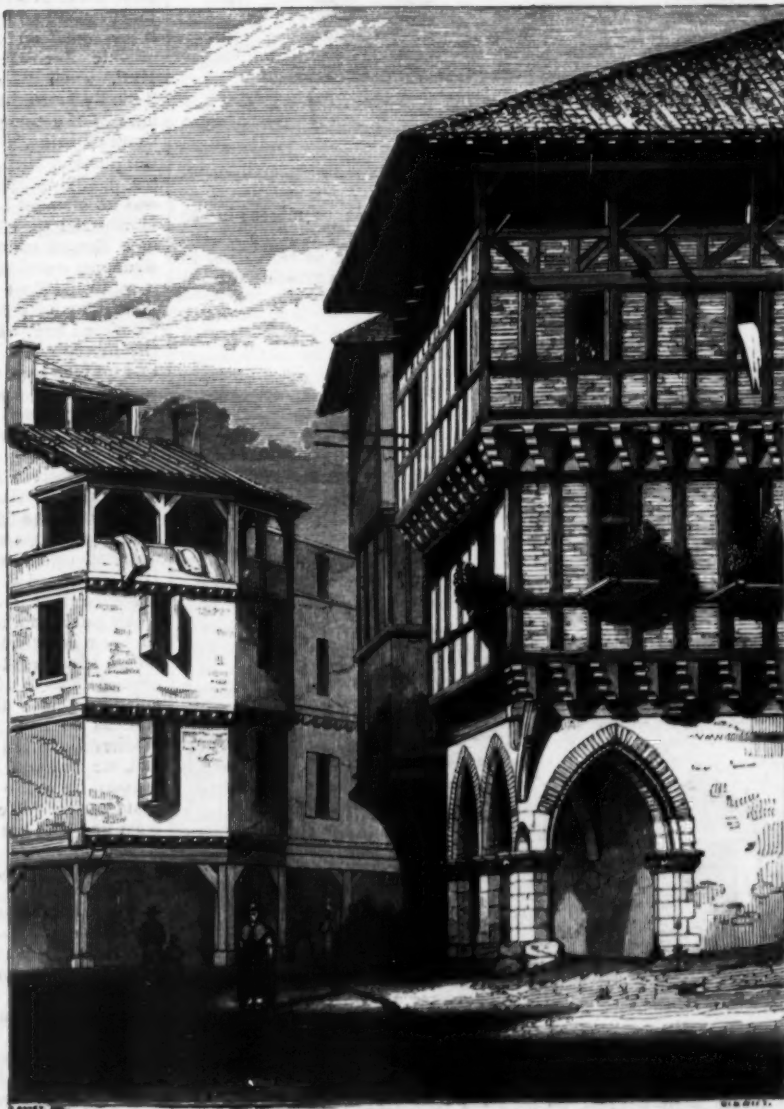
The devotional spirit of the builders of this period is another interesting feature which is beautifully illustrated in this volume. One might fancy that the engrossing thought of that

day—to build and adorn parish churches and cathedrals—would not have recognised the necessity of private chapels. These might be supposed to be the resource of a few pious people, where churches were difficult

of access, and services few and far between. But it seems otherwise: public devotion appears to have stimulated private. Chap. iii.: "The chapel was usually the room next in importance to the hall, but it varied very much in size, and situation, and in relative importance, according to the extent and nature of the establishment." In large houses "the east window was large and of ornamented character, similar to a church window (p. 80); the altar was placed immediately under it;" and in smaller dwellings "divine service was performed in the hall." But a very interesting fact is established in this chapter. Very frequently the sacristy was only large enough for the officiating priests, and opened into the hall, from which it was separated by an open screen or curtain. (p. 264.) Sometimes, also, one window in the hall, with a deeper bay and of more elaborate tracery, enshrined the altar of the household, and thus enabled them to elevate family worship from the degrading associations of the dining-room.

"Besides the principal chapel, there were other smaller chapels and oratories. The oratory was sometimes a small vaulted chamber at the top of a turret, and very richly ornamented, as in Chesetow and Brougham Castles." (p. 81.)

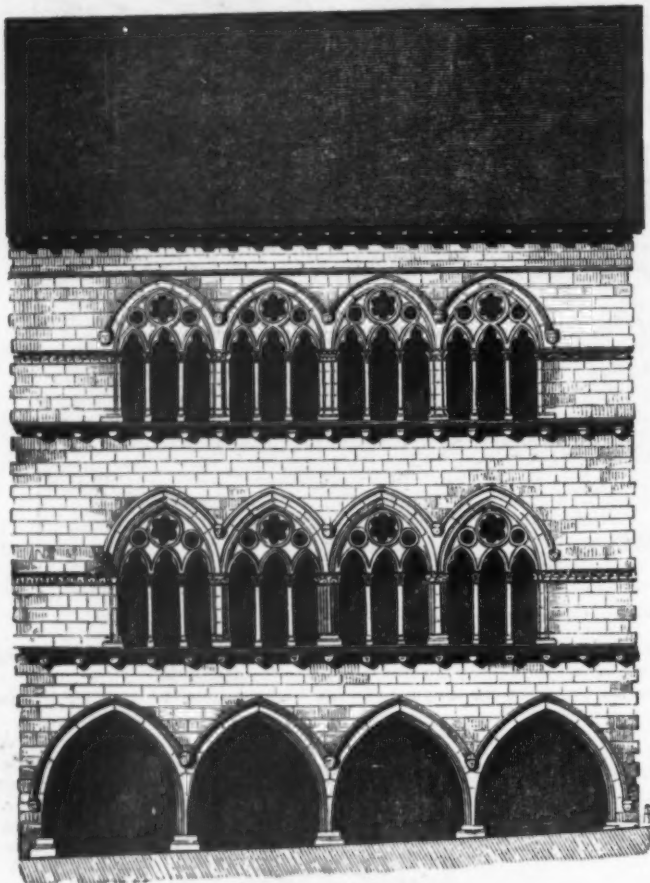
The chapter which aims at giving us some idea of a mediæval town is assuredly the distinctive portion of the book; and will detain most readers.



TIMBER HOUSE AT ALBY, LANGUELEC

"The best example of these mediæval towns on a regular plan is Winchelsea, which was founded by Edward I., on a new site, in consequence of the encroachment of the sea having

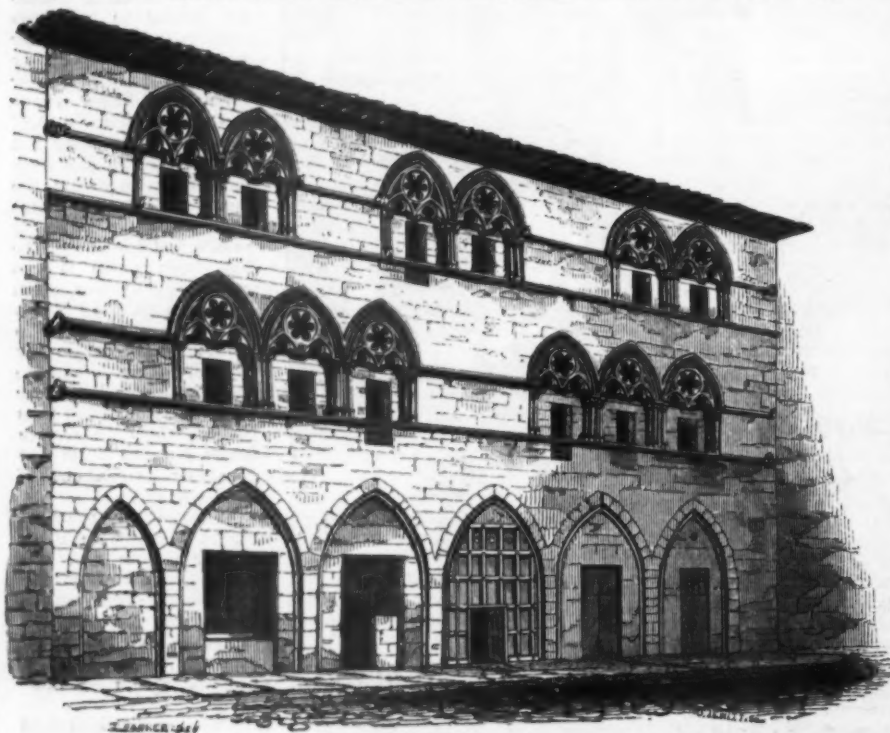
destroyed the old town. But in the province of Guienne, or Aquitaine, which was then part of the English dominions, they are very numerous, and are commonly known as the English



HOUSE AT ST. YRIEX, LIMOGES.

towns." The fact that these were not chance agglomerations of houses, as trade or intercourse between the two nations occasioned, but were designed and completed by one hand, is one of

the interesting features made prominent in the volume before us. The royal pastime of the middle ages was to plan towns, as emulation in the growing of tulips was the engrossing passion



HOUSE AT CORDÈS.

of a subsequent period, when towns were running to seed. They were the result of a preconceived idea, and corresponded entirely

with the mould in which they were cast. "In 1298, Edward I. wrote from Bordeaux to London, desiring the authorities there to send him

out four persons competent to lay out the plans of towns. 'The most clever and able, and those who best know how to divide, order, and arrange a town in the manner that will be most beneficial for us and the merchants.' (p. 157.) In these towns, we are not surprised to read (p. 189) that the drainage "was much attended to as conducive to the health and welfare of the town. We find the subject very frequently mentioned in the Patent Rolls. It was evidently not left to the town, but the government took the means to ensure the good management of this most necessary matter."

It was in towns like these that those civic processions, which amongst us have degenerated into vulgarity and tinsel, were natural and graceful; forcing upon us the reflection, that it is in vain to raise the character of our public spectacles till our domestic architecture is elevated. Our streets spoil everything. When the landlord is content to sacrifice some amount of rent to propriety of construction; when the architect has learned to appreciate a higher beauty than uniformity; when the inhabitants have been familiarised with examples of High Art; the interior of our houses will be refined, the exterior noble, and our processions dignified. Tin armour is paltry, and rows of blue policemen somewhat tame, but perhaps they are consistent with narrow dingy streets, and may gratify those who crowd in squalid lodgings. Let the reader turn to p. 186, and with the help of the previous information and illustrations, imagine a procession in a ville Franche, where almost every house had a design of its own; and he will be sensible of the masculine character of the domestic architecture of the fourteenth century, and the tameness of our own. "Michael Dela Pole, Marchant of Hull, and Prentice" (p. 167), had an eye to something more than the "per cent." on his capital invested in "that eligible freehold property" in Kingston-upon-Hull, when "he builded," besides his own "goodly house like a palace," "3 houses in the hart of the town, whereof every one hath a toure of brike." The reader has but to consult the plans of Hull, as at p. 164, and of Winchelsea, p. 158, to find that irregularity of its streets was no element of a mediæval town. Some, as Montpazier (p. 155), are planned on the model of a Roman camp; and here the diversity of structure was doubly valuable. How refreshing it would be if we could, in any part of London, light upon a "gate house" (p. 190), or retreat to a covered way, like the marvellous arcade round the market-place of Montpazier. (p. 154.) We had no idea that anything existed which could remind us of the Doge's Palace, of which we have lately heard so much, till we met with the charming illustrations at pp. 153, 156, 339, 340.

In concluding our remarks, we need hardly guard ourselves against the charge of a blind admiration of the mediæval ages. There were elements in the formation of the character of the men of that generation, some of which we cannot, and others we would not, call into action. But we regard the present volume as valuable evidence that our ancestors were consistent. Their public buildings were no painful contrast to their domestic structures. A cathedral was not so ill-assorted with the buildings of the town around it, as a Hindoo temple, in its barbaric splendour, with the mud huts on the Ganges; and, as we have now learned to consider the mediæval church as the sanctuary of English Art, we may well expect to learn many valuable lessons from the domestic architecture of the same period. We are content to borrow an idea from one who has so eloquently advocated early Art; and invite our readers to observe that there are lamps of domestic as of ecclesiastical architecture.

We will leave with them to decide whether the former did not burn brightest when the latter blazed in their fullest intensity. They may count them at their leisure over Mr. Parker's book. Whether they make more or less than seven, may depend on their skill and temper; at least, they will recognise the lamp of devotion in the oratories, the lamp of hospitality in the halls, and the lamp of nobleness in the dignified structure of the Homes of the Fourteenth Century.

THE VALUE OF THE "COURTS" OF
ARCHITECTURE AND SCULPTURE
AT THE CRYSTAL PALACE.

READER! gentle and courteous; "general," or art-loving; guide thy footsteps to the shrine of Art at Sydenham, soberly and discreetly. Land, —unruffled on account of various long detentions of thee—"the human parcel"—at the skirts of a platform, or under the archway of a bridge. Enter;—

"But soft—by regular approach—not yet—
First through the length of yon long gallery sweat,
And when up ten steep slopes thou'rt dragg'd,"

&c.—enter, we entreat thee, despite of everything, prepared to appreciate and enjoy—but, little, the baked meats and toothsome condiments of the carnivansary that will immediately invite thy perhaps not unjaded frame—yet much, the fountains of art which pour forth for thy lasting sustenance.

These fountains, indeed, are in full play: the intellectual waters of ages were hard by, and had only to be conducted and turned on, under skilful hands and able direction. Therefore; reader masculine and Benedict! saunter not amidst the blandishments of the refreshment tables; reader, young and feminine! there is a Frenchman at thy elbow who counts the cates and the ices that thou devourest, and makes a note of it in the Impressions of England which with great care and research he compiles in his six days' visit; reader, marital and parental! thou with thy contingent will do well enough till dinner-time, as thou did'st in 1851, with the biscuits in thy companion's reticule, or more solid fare in thy portentous basket;—thou shalt so perhaps save some of thy little time for sight-seeing, and thy wife more surely, that which could provide for some three days' household expenses. We, who know thee—friend last named—to be a good father, but an indulgent—would have thee and all that makes up thy domestic happiness, here many times and often;—for we have the interests of education and Art to maintain, whilst the Crystal Palace Company—like tavern-keepers in general—seem to calculate upon having thee but once. We admit to thee, though in strict confidence, that it is very pleasant and very cosy to be elbow'd about a little three-legged table in a corner, with lobster salad and sherry for the party, and all things very nice, and above all very "respectable;" but people do not go to museums and galleries of art for a refectory, which we and you, dear reader aforesaid, moderate in our wants, can get better at home, not for once and away.

Seriously, let us say that we looked forward to the opening of the Crystal Palace, as affording one of the best means available for the widest possible extension of the true knowledge and love of art. To this end, the scheme of providing the marvellous collection of works of sculpture, and the representations of works of architecture—for the most part ably brought together and arranged—was a capital feature in the Company's plan. As in literature, so in Art, a limited constituency has been experimented upon, and found wanting. Great works might be produced; but no general condition of excellence can now be maintained without the existence of a great circle of art-lovers and students. To some it may be unnecessary to remark this: but we are not sure that even the opposite view might not have been advanced at one time. However, feeling that the illustrations which had been attempted might afford the one thing needful for the progress of knowledge and taste, we regret to see that, unless considerable alteration be made in the principle of management, the desired result will not be realised. The tendency of the present arrangements is to prevent all persons having many engagements or but moderate means, from visiting the place as often as would be desirable, and as often as they would wish to do; and during the short days of the winter months, we fear few will encounter the unnecessary loss of time and the cost in money, of which the mere charge for admission is the most insignificant item.

In such case, the disappointment to all inte-

rested in the advancement of Art, will be a very serious one. Until the time of the exhibitions at Westminster Hall, it had not been felt that sculpture was an art about which much interest would be felt by the general public. But, such interest as there was then, as in 1851, is too important to be disregarded. Possibly the works of architecture required only to be set forth in similar manner, to produce the like effect. We are speaking not about the character of the pleasure derived, any more than respecting the capacity of a particular class to register judgments, but merely of one order of emotion, which at any rate is worth considering and providing for. Such impression may be better understood if viewed as akin to that produced by music. And, even with the drawbacks to which we refer, the appearance of the Fine Arts courts at present, with visitors—handbooks in hand—shows that a great work of education is indeed going on.

No art could have been intended for the delight solely of those who might be professors of it. That the art of architecture has not generally been so presented in this country, may, we think, be readily concluded on consideration. Books, large and costly, there have been, with engravings usually designed for professional men, and therefore presenting chiefly geometrical elevations and drawings of separate details. Even with that large provision of public libraries which the country still needs, such books would have little effect, because their language necessitates a process of thought, requiring special education. The most accurate view, or the best constructed model might fail to give the very character which existed in the work of art itself, and the monuments of architecture even in our own country, are difficult of access.

Here, however, if we have not the very works in which each race of artists have moulded their imperishable thoughts, we have some of the chief features; and we have in addition, opportunities for comparison not otherwise afforded. For the practical architect, no less than for the general public, it is not too much to say, that never before were similar advantages given; and we propose, in the little space which we can now make use of, not to trace the history of architecture through those varying phases in which is written a narration not less instructing than that of political changes, nor to describe the minor characteristics of styles, but to direct attention to some of the points in which the collection may be made useful towards realising that, which all agree is the great want of our time. That want is a distinctive style of art, national and characteristic,—one neither disregarding any of the suggestive materials accumulated from former art, nor recent discoveries in science and improvements in practice, nor the lessons deduced from the works of nature.

It is constantly said that the condition of modern architecture is anomalous in relation to the art of former times. There have been instances of co-existent styles: but the world had not seen the contemporary reproduction of many. For some years past during each of certain short periods, there has been a decided preference for some particular system, but where the merit appeared to be not in what alone we might, without much impropriety of restriction, call art, but in accurate reproduction,—that style passing out of general favour in a few years, to be succeeded by another, but still one worked on the same principle. Now, this condition of things has arisen not altogether from want of perception in the world of Art generally, for the beauties of distinct classes of forms. That condition has been sustained by the researches, for which this epoch is remarkable, into every variety of character and shade of precedent. Such researches have been made on the principle of division of labour, a principle good in many of its manifestations, yet productive of narrow-mindedness—the most serious impediment to original thought. Each architect has, or his immediate patrons have, a favourite style, to be used on all occasions, and beyond which nothing is known or admitted. So far as antiquarian results are concerned the age has benefitted. But the actual condition of Art, all have not ceased to regret, and different measures of remedy have been suggested. But whether we endeavour to carry

out the style of ordinary house fronts, enriched by new forms, or those adapted from kindred versions of architecture, or whether on the Pre-Raphaelite principle, we endeavour to take up what is considered by some, the clue of national Art, at the point at which it was dropped, it is clear that we shall not attain the desired end without the infusion of different elements. Some other style may indeed be quarried up, to obtain favour and detain us a while longer, practising art on the principle of fashion in dress. But, superficial knowledge of styles, taken together, might even be regarded as a better thing than the prejudice which results from the exclusive though accurate knowledge of the one old one.

The value, then, of the collection at Sydenham is, that it affords what, perhaps, no living architect is master of, or would have possessed during a long life. It at once gives some of the chief characteristics of certain styles, and the means of comparing them with each other. Here, or in the course of study which will be induced, the student may see how different was the use made of precedent in former ages, to that which we make now. Of modern works, St. George's Hall, at Liverpool, is one of the very few of which our age has reason to be unreservedly proud. Our club-houses contribute to the effect of our street architecture, but are obviously copies or adaptations of Italian works; whilst in our churches, the merit might seem to be in proportion to the probability of the structure being taken for one built in the fourteenth century,—and it is not our architects chiefly who are to blame for this.

However, it should be said, that comparison of styles has not the means completely afforded at Sydenham. Many styles are omitted altogether—the most important being, perhaps, the Louis XIV. The history of the growth and decline of this school of Art would be well worthy of study. The disfavour, comparatively, into which the whole of it has fallen lately, may be attributed to the mistake which has been made in following the characteristic features of its decline, rather than real merits which it had.

In some cases, as in the positions of the Alhambra and Byzantine courts, chronological order has been departed from. The Roman style can hardly be said to be represented at all; and the Egyptian style, remarkable for its depth of shade, has little of that character as shown at Sydenham. In the Greek "court," Greek surface enrichment is the only thing that is very well represented:—and the Ionic order is exhibited only by casts. In other cases, ornament is profusely illustrated—to the exclusion of the higher order of beauty arising out of structure,—that which makes up the distinctive character of architecture as an art. With all such deficiencies, many of which we are content to think were unavoidable under the extraordinary difficulties that there were, both classes of observers cannot fail to reap great benefit from the collection. In many particulars, such as the application of colour to form in architecture, we may differ from the course adopted,—we may even think it would have been better not to risk perpetuating the mistake that great cost is necessary for the production of beauty,—but we must admit that the greatest help which has been afforded for many years, has been given to the solution of questions, now in an unsettled state, and on which it is essential some conclusion should be approached to. The present condition of some of these questions is unfavourable, both to the accomplishment of great works, and to the power to appreciate them when they are brought forth. In all the best periods of Art-production, as in the Greek, and in the Italian Renaissance, and Cinque-Cento, we notice no violent oppositions of opinion amongst architects, but a general progression by the contributions of each to the common stock. There is ample room for true genius to work, after a very strict definition of guiding principles; but to leave many of these neither on the one side nor the other, is simply to hamper the exercise of genius by the fear which would be felt of going wrong. Some of these Art-questions we may shortly endeavour to treat—with the aid of examination of particular illustrations of Art at the Crystal Palace.

LONDON ANTIQUITIES.*

WHEN we reflect on the greatness and commercial prosperity of the City of London, the prominent position it assumes in history, on its ancient proud bearing as the *camera regis*, and, more than all, on the pride we are continually declaring ourselves to feel as Englishmen, in our association in a city so completely identified



with the history of our nation, it is more than surprising that the mementos of the past—the fragments which testify of former splendours, and from which we can alone "call up the memories of forgotten glories"—are allowed to be ex-



humed, only to be more effectually destroyed by modern Vandalism; and that the very history of such waifs and strays arrested on the stream of time, must depend on the loving care of a few earnest students, who meet in return but the



neglect and contumely of wealthy ignorance. We all reverence the pages of honest John Stow, and cannot but feel sorrow and shame that he,

* CATALOGUE OF THE MUSEUM OF LONDON ANTIQUITIES. Collected by, and the Property of, CHARLES ROACH SMITH. Printed for the Subscribers only. 1854.

who had spent all the leisure he could command from a laborious occupation upon the local and written records of the City, when his eye grew dim and his hand failed him, after forty-five years of assiduity, was allowed only a "permission to beg," as a reward for such service,

given by a king who claimed to be considered a lover of learning—a "British Solomon," and by a corporation of the wealthiest traders of the world. Let no man think such neglect impossible in the present day. Stow's story may be again told in other names; the age of Van-



dalism has never been restricted to the days when those men lived who bequeathed the term to modern stigmatisers.

Some score of years ago, extensive alterations and improvements in the City of London, necessitated deep digging, and the disturbance of soil which had reposed for centuries. They dug through the *débris* of the Middle Ages down to

the soil, which marked the level of the Roman city. The pavements upon which its classic inhabitants had walked, the vessels they had used, the thousand articles of their domestic want or luxury again saw the light of day; but the rude hand of ignorance had carelessly exhumed them, and as frequently destroyed what did not appear intrinsically valuable; others were scattered to



gratify the temporary caprice of the "curious" ignorant; and the opportunity was for ever lost by the City authorities, of securing a museum of their own historic monuments. What was not done by "constituted authorities," was, however, happily fulfilled in some degree by the zeal of a private individual, who gave up time, attention,

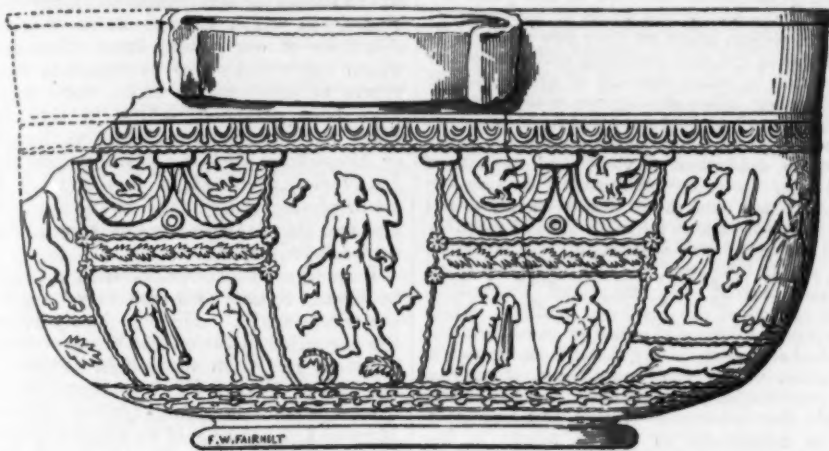
and money, to save what was thus casually discovered. That man was Mr. C. Roach Smith; and in his museum many such valuable relics repose. It is melancholy to reflect that other equally valuable remains of ancient Art have been discovered and destroyed, or abstracted and lost. The recently printed catalogue of his museum

testifies to the value of such relics; and in his preface to it he observes:—"The portion which I obtained would also, by this time, have perished or passed away, had I not bestowed incessant personal exertion and solicitude in watching the works and encouraging the

labourers, by the most persuasive of all arguments, to preserve, and also to understand what to preserve." Thus grew up the museum of which the catalogue is now before us, and which is perfectly unique as an historic memento of ancient London.

only the Romans who are better known by such relics; for, in digging so far, we penetrate the *débris* of an after age: and hence the Saxon, Norman, and Medieval parts of this museum are equally valuable as exponents of the tastes and habits of our forefathers. This will be better understood by the aid of our illustrative cuts and their description.

The larger vessels on our first page are formed of that richly-glazed coralline pottery generally



The Roman portion of Mr. Smith's museum is, as might be conjectured, singularly rich. His small statuettes in bronze testify to the elegant tastes of that great people; his colossal hand of a statue to their grandeur, and to that of ancient Londinium. Their Art is favourably

exhibited in their enamels, their general love of grace in the pottery they commonly used. The large number of articles for personal decoration are valuable also as contributions to that important but neglected page of history, "The Manners and Customs of the People." But it is not



known as Samian ware, from its supposed origin in the island of Samos. That it was valued by the Roman inhabitants of Londinium is evident from the fact of much being discovered carefully rivetted. It is richly adorned with figures in relief, embracing ornamental patterns of almost endless variety, mythological scenes, and pictures of ordinary life. Two curious representations of gladiatorial combats copied from such vases are engraved in our first column. One exhibits a combat between a Thracian and a Mirmillo. In



the second, the conquered man is uplifting his hand to implore the favourable fiat of the spectators, and save him from the impending blow of the victor. In these remarkable examples we have the prevailing amusements of the Romans as faithfully depicted as we have their general



good taste evinced in the dog's head upon our second page, which was intended to be used as a steelyard weight, the loop between the ears being hung to the chain of the balance; it shows most distinctly the true feeling for Art which characterised every-day life among the classic nations, and



which is only now reviving with us. Mr. Roach Smith gives a curious instance of this in a fragment of glass he engraves, and which exhibits a Roman bowl with a raised ribbed pattern or pillar-moulding on the exterior, and which mode of decoration was produced but a few years since by an eminent manufacturer as a new invention.

The bronze enamelled plaque in the centre of the present page, is produced by the process termed by the French *champlevé*, the field being cut



out to the required pattern by the graving tool, and then filled with enamel. Red, blue, and dark-green are the tints used in this instance; and Mr. Smith inclines to consider it a work of the sixth century. Beside it is a fragment of a wall-painting, which gives a favourable idea of the internal decoration of a Roman house in London. It was found in Crosby Square, Bishopsgate: the ground is a dark-red, the pattern yellow,

and the border white and dark purple. It is exceedingly rare to meet with such specimens of the in-door decorations of a house of this early period in England.

Equally curious are the mediæval relics contained in this extensive private museum, but none rival in peculiar interest the various examples of richly-decorated shoes of the fourteenth century. We should have wished to exhibit one of a most remarkable kind had it been possible, which is entirely cut into a variety of elaborate geometric ornaments, and embossed with figures and scenes from mediæval legends, elucidated by curious amatory inscriptions. We give at the bottom of our page a very beautiful example of stamped leather of the time of Edward III.; and the first cut, illustrative of the present article, exhibits the sole of another, which is still more remarkable for the enrichment bestowed upon it; the long peaked toe will be noticed for its peculiarity, it was a fashion of the time that is still further elucidated in our last cut, which exhibits the toe of another shoe; and it is not a little curious to find how completely this relic corroborates the objections made to the absurd fashions by the satirists of the fourteenth century, for it was found stuffed with moss, just as they describe the fashionables of that age to have habitually ordered their shoemakers to make them, in order that the toe might curl upward.

It is as illustrations of history and manners, that we value the collection formed with so much assiduity by Mr. Roach Smith. Our sympathies go a very short way in company with the love for hoarding antiquities, but when we find them thus useful in the history of mankind, sometimes beautiful as Art, and always instructive, we hail the collector as a benefactor to knowledge; and when we still further reflect that so large and important a gathering has been literally saved from destruction by the exertion of one enthusiastic student, we feel that he has done good service as a benefactor to archaeology, doubling that service also by the publication of this excellent catalogue.

PROPOSED
ARCHITECTURAL EXHIBITION
IN GLASGOW;
AND THE
ARCHITECTURAL EXHIBITION IN LONDON.

THE Architectural Institute of Scotland is a body, which appears to aim at uniting, more intimately than other architectural societies, the professional and the amateur elements of combination. Although such union has not worked well in the case of Art-associations that could be mentioned—the principle is a good one. A very serious error had been made for years, in a professional tone and bearing, which seemed to assume the utter impossibility of any architectural taste amongst the public. Popular education in the Art is required,—if only because it is at the instance of the public employer that the architect works,—and is necessarily so. Still, whilst we are glad to discern great progression in the opinions of architects, as we do in many literary efforts of members of the profession, we should be sorry to find the professional element in an association over-riden by the other,—a condition which has sometimes led—to pleasant *réunions*, doubtless,—but which has rather interfered with the real object—the cultivation and advancement of Art. Any one who has witnessed the questionable influence of certain archaeological and ecclesiastical societies, in many points connected with true Art, and who stays to consider the fact of the subserviency of professional talent—so far as that may be inevitable, or general—will feel the importance, after all, of maintaining a certain deference in the last resort, to those who make architectural questions their whole study, who can weigh them by the only true and practical standard, and who, we must say, are daily showing that they have a sense of their responsibilities in this progressing age, as well as that they are in a better position for gradually solving the difficult Art-questions of the day, than those

who are so ready to cavil, though spared from the actual test of *building*.

In the society in Scotland, it is quite possible that the architects and the amateurs have each the proper feeling of what may tend to the advancement of architecture. Many of the buildings erected in Scotland of late years are amongst the best of the works of the country; and the project which we have now to notice is itself one of the most gratifying evidences of the estimation in which the Art of architecture is held by our fellow-countrymen in the north, as well as one of the best steps that could be taken.

It is proposed to hold in Glasgow, in December next, an exhibition of views and models of buildings, including architectural designs,—to which we are glad to see it is proposed to add specimens of various works of Art and manufacture connected with architecture,—as furniture, carpets and tapestry, paper-hangings, and all painted, carved, and sculptured decorations. The council of the northern Institute rightly say, that exhibitions like that proposed form one of the best means in any Art, of conveying instruction to the public mind, and of exciting emulation amongst professors. We have lately urged the importance of this first argument, as an inducement to greater energy in the permanent establishment of an architectural exhibition in London.

The Glasgow Exhibition, indeed, as it will be seen, is intended to include a class of objects which were not neglected in London. The want of a place of exhibition for specimens of materials and building contrivances, has long been great, and was met in part only—and that, of course, but for a time—by the Exhibition of 1851. This want has led to the neglect of many important improvements, and, doubtless, to the charge sometimes preferred against practical men, of obstructing their application. We believe it to be no easy matter to get knowledge of such inventions, sufficient to be assured of their value in actual use. However, the exhibition at Glasgow is to embrace a wide field. Original designs; illustrations of existing structures, by means of drawings, engravings, photographs, and casts; models showing practical improvements in building; wall and ceiling decorations of various kinds; ornamental work, including carvings, castings, mosaics, objects in porcelain and glass, marbles, stained glass, fountains, and vases are to be displayed, and, in short, all objects necessary to the completion and furnishing of public and private edifices. If a more general apprehension of the nature of the mutual dependence of these several branches of Art can be brought about, great good will result. Large galleries are now being erected in Glasgow, and Mr. C. H. Wilson and others, have proceeded as a deputation to the artists and manufacturers of France, Belgium, and other parts of the continent.

Whilst this is the favourable posture of affairs in the north, we regret to say that we can report no progress of a similar kind in London. A meeting was lately held at the rooms of the Royal Institute of British Architects, at which not half-a-dozen of the leading members of the profession attended. By some it was argued that rooms should have been secured, even under disadvantages as regards the season, or the situation. It certainly did not appear that there was sufficient ground for the uncertainty, which has of late appeared to cling to this desirable project. The matter was, however, left undecided, waiting for the initiative to be taken by the Institute of British Architects; which body it was thought might secure a very good site offered in a central situation, with a view to a change from its present expensive and unsuitable apartments, and to the accommodation of the Exhibition, the Architectural Association, and the Architectural Museum. Such centralisation would be attended with very great advantages.

It is not quite clear why what can be attempted in Scotland cannot be made to succeed in London. The Institute of British Architects and the general profession have it in their power to do much for their art. But there must be a little greater activity than has been shown about many objects, important even to professional interests.

THE PHOTOGRAPHIC PATENTS.

THE most beautiful art of photography, for which we are indebted to the researches of science, appears doomed to contend with all the miserable annoyances and lamentable hindrances which arise from the doubtful character of our patent laws. Two men, whom the world agree to regard as discoverers of processes to which their names have been attached, failing in that fine spirit which prevents such men as Herschel or Arago from stooping to trade upon their discoveries, involved in this country the art of photography in the mystic net of the law, and its advances have only been efforts to break its meshes.

Daguerre was rewarded with a pension by France to make his discovery "a gift to the whole world." He ingeniously delayed the execution of the official documents until a patent had been secured in England by one Miles Berry, for "a communication from a certain foreigner resident abroad." Here was an example of an act of dishonesty by Daguerre to his own country and the world alike.

With the Daguerreotype we have not now to deal, since time, the healer of all grievances, has relieved us from that obnoxious patent.

William Henry Fox Talbot, Esq., of Lacock Abbey, in Wiltshire, has lately commenced a series of actions at law, against several gentlemen in London and elsewhere, whom he represents as infringing certain patents which he has obtained, and which he appears to imagine secures to himself a complete monopoly of the sunshine. At the same time that these actions are pending, we find Mr. Talbot applying for an extension of his patent right, the patent of February 1841 having very nearly expired. It is therefore of the utmost importance that Mr. Talbot's claims should be fully and fairly examined.

Our process of obtaining patents is so exceedingly imperfect that it enables any man to seize upon the discoveries of other experimentalists and involve them in his specification of his claims. It may be said, that his claim would not be supported by a court of law, since previous publication would invalidate the patentee's right. A wealthy man however can play with law; that which is sport to him being death to his poor victim, who dares to contest his claim. This is, as we are prepared to prove, precisely the case with the photographic patents. Let us examine what had been done previously to Mr. Henry Fox Talbot's patent of 1841: we shall then discover the extent to which he availed himself of the discoveries of earlier labourers than himself.

1.—THE PRODUCTION OF THE PHOTOGRAPHIC IMAGE.

a. In 1802, Thomas Wedgwood of Etruria in Staffordshire, took pictures on *white paper* and *white leather** which was covered with nitrate and chloride of silver.

b. At the same date Sir Humphrey Davy obtained pictures of images viewed in the solar microscope.

c. Talbot himself in 1839, published a paper on the use of the chloride of silver, in which however we discover no fact which had not been published by Wedgwood in the Journal of the Royal Institution in 1802, except the use of a strong solution of salt for the purpose of giving permanence to the picture produced. We find no mention of Mr. Wedgwood's invention in Mr. Talbot's

* The peculiar sensibility of *white leather*, noticed by Mr. Wedgwood, was no doubt due to the tannin present, tannic and gallic acid acting equally well as developing agents.

paper, although it was published in the Journal of the Royal Institution, of which Mr. Talbot was and is a member, and who was constantly availing himself of the conveniences which the laboratory afforded.

d. Sir John Herschel, and Dr. Ryan in 1839-40, published the photographic uses of the iodide and the bromide of silver, the advantages arising from the use of organic acids in combination with the salts of silver, and in particular the use "somewhat problematical of gallic acid."

e. The Rev. J. B. Reade, M.A. F.R.S. on March 9, 1839, communicated to Mr. Brayley of the London Institution, a process which he had adopted for obtaining pictures, especially of microscopic objects. Mr. Brayley lectured on the subject, and exhibited to a large audience, the pictures which Mr. Reade had produced. In this process, infusion of galls and tincture of galls was employed. In 1847, Sir David Brewster registers his opinion that "the first public use of the nut-galls, which is an essential element in Mr. Talbot's patented process, is due to Mr. Reade."

2.—DEVELOPMENT OF A DORMANT IMAGE.

a. Niepce, in 1814, speaks of "the gradual development of the clouded imagery" by the use of his solvents. In 1820, both he and Daguerre employ the vapours of sulphur and phosphorus, and in 1839, Daguerre publishes the use of mercurial vapour to develop the invisible images of the Daguerreotype.

b. Sir John Herschel, in 1840, especially speaks of the development of dormant images on paper in the chapter of his paper which is devoted to the fixing processes; and again he shows that an invisible image obtained on paper spread with a salt of gold, could be rendered visible by a subsequent process.

3.—FIXING AGENTS.

a. Sir John Herschel discovered the hyposulphurous acid, and that the salts of this acid—hyposulphites—possessed the property of dissolving the chloride of silver; and he particularly in 1840, recommends the use of *hot hyposulphite of soda* for the removal of iodide of silver from the papers on which it has been employed.

b. Mr. Reade also used in his processes hyposulphite of soda. Daguerre employed it as his fixing agent, and it was commonly used by Hunt and others in 1840.

Mr. Talbot in an affidavit filed by him in one of his actions, denies that Mr. Reade ever used any preparation of galls: upon this Mr. Reade addresses to him the following letter:—

STONE VICARAGE, AYLESBURY,
June 24th, 1854.

DEAR SIR,—On my return home after some days' absence, I find my attention called to an extract from your affidavit, referring to my use of infusion of galls as a photogenic agent; I feel it due to you to state, without delay, that there is abundant proof of my use of infusion of galls for the purposes mentioned in your specification, and of my publication of it as forming "a very sensitive argentine preparation," two years before your patent was sealed. Ever since the publication of an extract from my letter to Mr. Brayley in "The North British Review," for August, 1847, which, from the tenor of your affidavit I conclude that you never saw, my claim has been fully recognised in several of the popular manuals. The following is a quotation from one published by Willats:—"The Calotype or Talbotype is, as we have already mentioned, the invention of Mr. Fox Talbot, or is claimed by him." To this the editor adds the following note:—"So early as April, 1839, the Rev. J. B. Reade made a sensitive paper by using infusion of galls after nitrate of silver; by this process Mr. Reade obtained several drawings of microscopic objects by means of the solar microscope; the drawings were taken before the paper was dry. In a communication to Mr. Brayley, Mr. Reade proposed the use of gallate or tannate of silver, and Mr. Brayley, in his public lectures in April and May, explained the process, and exhibited the chemical combination which Mr. Reade proposed to use." (You may perhaps have

forgotten that at the meeting of the British Association at Oxford, I had a short conversation with you on your own coloured photographs; I introduced myself to you as a relative of your friend and neighbour, Sir John Awdry, and I informed you that I had used infusion of galls for microscopic photographs, and fixed with hyposulphite of soda, before you took out your patent.) The effect of gallic acid or the infusion of galls in developing an invisible image was discovered accidentally by me, as I believe it was also by yourself, and it is certain that no one could use this photogenic agent as we have done without discovering one of its chief properties. I may state that I have often been asked to oppose your patent, but I had no wish to meddle with law, or to interfere with the high reputation which your discovery of a process, named after yourself, secured to you, by which "paper could be made so sensitive that it was darkened in five or six seconds, when held close to a wax candle, and gave impressions of leaves by the light of the moon." This, however, was both subsequent to my own use of gallate of silver, of which you appear never to have heard, and also essentially dependent upon it. My nitro-gallate paper, which I used successfully with the solar microscope, the camera, and argand lamp, was far more sensitive than any which preceded it, and I considered the important question of fixation to be set at rest by the use of hyposulphite of soda, which I have no doubt you employ yourself in preference to your own fixer, the bromide of potassium. In fact, by my process, which, as I state in my letter to Mr. Brayley, was the result of numberless experiments, the important problem was solved, inasmuch as good pictures could be rapidly taken and permanently fixed. My principal instrument was the solar microscope, and while you failed, as you state in your first paper at the Royal Society, to obtain even an impression after an hour's exposure, and were disposed to give up this experiment in despair, though you afterwards obtained small pictures in about a quarter of an hour, I had succeeded in producing and developing at one operation of less, and sometimes much less, than five minutes' duration the beautiful solar mezzotints, as I termed them, varying in size from fifty to one hundred and fifty diameters, which were exhibited in 1839 at the Marquis of Northampton's, and at the London and Walthamstow Institutions, and some in the spring of that year were even sold at a bazaar in Leeds in support of a charitable fund. The process was explained to my friends in Yorkshire, and I find from a Leeds manuscript that I proposed the nitro-gallate paper "for immediate use and diffused daylight." The ammonio-nitrate process also, which does not seem to have any definite parentage, though I believe included in your second patent of June, 1843, was among the first which I employed, and probably I was the first to suggest it. At all events, I may give you as a matter of history the following extract from a letter to my brother in Leeds, dated April 26, 1839:—"Dissolve six grains of nitrate in one drachm of water, and add liquor ammoniac, which will throw down the brown oxide of silver, but on the addition of a little more, will take it up and form a clear solution. Wash the paper and dry it. Then put one scruple of common salt in half a pint of distilled water. Wash the paper with this mixture, &c." I also propose to dissolve two grains of gelatine in one ounce of distilled water as an accelerator for the nitrate, as well as to fix with hyposulphite of soda. Had Mr. Brayley's lectures been printed, you would probably have become acquainted with my processes, as well as with those of other photographers, which were explained and illustrated by him. At all events I have never ceased most emphatically to make the claims which in your affidavit you deny to me, and therefore for the sake of furnishing a correct history of the progress of the art, I must be allowed to print this letter, as the only means left to me of meeting the case.

I am sure that the art now so far advanced, and still advancing, has our best wishes. Mr. Grove would present to you in my name a copy of my letter to Mr. Hunt,* which was written before I had heard a syllable of your present actions.

Believe me to be,

Dear Sir,
Yours faithfully,
J. B. READE.

HV. FOX TALBOT, ESQ.

We are now in a position to examine the claims of Mr. Talbot, as set forth in his earlier specifications. These are:—

1. IODISED PAPER.—This was used by several

* Published, "Philosophical Magazine," May, 1854.

persons previously to the date of the first patent, and several times published and sold.

2. GALLIC ACID, and the development of a dormant image. We have seen that neither one nor the other originated with the patentee.

3. HYPOSULPHITE OF SODA.—Used and described both cold and hot, by Reade, Herschel, Daguerre, and Hunt.

We have carefully given the dates of publication in each case; and it is quite evident that there is no one point of importance in the calotype process, which has originated with the patentee.

Reviewing Mr. Fox Talbot's labours as an experimentalist, we find him industriously working upon the ground which others have opened up. He has never originated any branch of inquiry; and, in prosecuting any, his practice is purely empirical. It is the system of putting this and that together to see what it will make. It is progress by a system of accidents, without a rule. Thus it is, that we find the calotype process was the result of an accident; and, in no respect has even the combination of which it consists the slightest claims to a scientific deduction. Herschel had employed iodide of silver, and used organic acids,—amongst others the gallic acid. Reade had used infusion of galls; consequently, Mr. Talbot, in the quiet of his ancestral home, repeats and re-repeats these experiments. That which Herschel said was problematical, Talbot could not make anything of, and his prepared papers were rejected as failures. Eventually, either his servant or himself, found that pictures were developed in the dark on the hitherto blank sheets; and hence the invention of the calotype, which is now made the subject of such unpleasant legal proceedings. If Mr. H. Fox Talbot, however, insisted on claiming his calotype process only under his patents, we should not have felt called upon to make these remarks. But first let us learn what he has done in the cases of his later patents.

Nieps de St. Victor, and Blanquart Everard, employed with much success, albumen, gelatine, and serum, on glass plates. We find Mr. Fox Talbot eagerly endeavouring to secure a patent for something, on glass plates. In this he was, however, defeated; since a few spirited individuals proved the use of glass plates by Sir John Herschel. Mr. Talbot was therefore compelled to specify for using porcelain slabs, which have never been made transparent enough to obtain a picture. If Mr. Talbot had been obliged to produce a picture obtained by the processes described in his specifications at the time of applying for each patent, some of them would certainly not have been sealed. There is yet another patent on which we have a remark. Dr. Woods, of Parsonstown, in Ireland, published an exceedingly sensitive process, in which the syrup of iodide of iron was employed. Mr. Hunt had introduced the use of sulphate of iron as a developing agent; and Dr. Frankland, in a series of most admirable researches, had determined the peculiar influence of light in producing chemical combination between the metals, and some of the alcoholic compounds. Now, all these things are combined in a mysterious patent, for the main purpose of involving the question of the use of albumen, and the *amphitype*, or doubtful image, which is a peculiarity of many of the pictures obtained on glass. By an exceeding amount of ingenuity, the President of the Royal Society and the President of the Royal Academy, were persuaded to write to Mr. Talbot a letter, begging him to resign his patent rights; and, accordingly, by a letter in the *Times* of August 13, 1852, he gives

to the public the right of using any of his patents for any purpose, *not involving the production of portraits from the life.*

So stood the case. Collodion was discovered to form an excellent agent on glass for the production of a sensitive film, capable of securing with great rapidity portraits from the life. Nothing equal to this had resulted from Lacock Abbey. Several persons avail themselves of the advantages offered by the collodion process, and aim at securing a livelihood by taking portraits from the life. Upon this Mr. Henry Fox Talbot directs his solicitor to proceed, and stating that his patents secure to him every process, howsoever different they may be from his own, which involves the development of a dormant image, various photographic artists are proceeded against.

We wish our readers clearly to understand the broad distinction between the collodion and any of Mr. Talbot's processes.

Cotton and paper are known to be composed of the same chemical elements, paper, indeed, being often only cotton reduced to a pulp, and dried on frames.

If we treat cotton or paper with nitric acid, it increases in weight, and all its characters are altered. This gun cotton, or paper, becomes very explosive, and insoluble in ether. If we examine its composition, we find the gun cotton or paper contains nitrogen, an element derived from the nitric acid, which does not exist in the original cotton or paper. We have indeed a material as different from paper as is a rump-steak from a potato.

Now in all the affidavits of Mr. Talbot it is stated that the collodion is used as a substitute for paper, that it is merely to form a skin upon the glass on which the materials used in his paper processes can be applied. This is in every respect untrue; it is not possible to produce on paper, even when iodised, the effects obtained on collodion in the same time.

The collodion is not a film on which to spread a sensitive coating. It is itself the all important element in giving sensibility to the resulting film. The chemistry of the process has not been fully worked out, but enough has been rendered clear to prove, that a peculiar combination is effected between the nitrogen, carbon, and silver salt to produce an exceedingly unstable equilibrium.

Collodion forms no part of Mr. Talbot's claims, and anyone may employ it. It is then said that pyrogallie acid which is used in the collodion process, is of the same character as gallic acid. It is true they are both obtainable from the gall-nuts, but pyrogallie acid is a volatile constituent of the galls, and is obtained by sublimation, while gallic acid is obtained by infusion; and is mainly due to the absorption of oxygen from the tannin, which is dissolved out by the water.

Pyrogallie acid is not gallic acid; gallic acid will not develop the collodion picture, and to pyrogallie acid the patentee lays no specific claim.

Sulphate of iron is a still better developing agent, and our readers will say surely this metallic salt and gallic acid are sufficiently unlike. Mr. Talbot does not think so. We remember being present at the meeting of the British Association at York, when Mr. Robert Hunt first published the use of the proto-sulphate of iron as a developing agent. Mr. Fox Talbot being present was invited to make some remarks on Mr. Hunt's communication. The matter was, he said, so important that he required some days to consider of it. Three or four days after, Mr. Talbot came forward with

his argument, and attempted, but in vain, to prove that since the effects produced by the iron salt and the vegetable acid were the same, that he had, as patentee, a right to consider them as identical.

If Mr. William Henry Fox Talbot had been, like Daguerre, the discoverer of a process which he had patented, no one would have disputed his right to trade upon that process. But we think we have shown that

1st. He has no claim to be considered as the discoverer of any photographic process, but merely as the deviser of processes from the results of other men's labours.

2nd. In no respect does the collodion process resemble the calotype.

Injunctions are terrible things. A friend of Mr. Talbot persuades Mr. Colls to copy for him a painting of Etty's, and forthwith, armed with this, the patentee goes to the Vice-Chancellor and obtains an injunction, under the influence of which Colls retires from the field.

Miss Wigley, of Fleet Street, first commenced taking collodion portraits for sale. Down came Mr. Talbot with his threat of an injunction. Miss Wigley, with all a woman's obstinacy, boldly stated her determination to brave alike Mr. Talbot and the Vice-Chancellor. This maiden hero was too much for the hero of Lacock Abbey, and the bachelor succumbed.

Now, we have Mr. Fox Talbot proceeding against M. Laroche of Oxford Street, and obtaining an injunction against Mr. Henderson. The trial in the former case was to have come on this month, but we find it is deferred, and cannot now be brought to issue until January. We hope the patentee has become conscious of the illiberal part he has been acting—a part, to say the least, very questionable in a gentleman, and certainly degrading to the philosopher.

We have heard of dreamy walks around the lake of Como—of a poet's meditations on the beauties of that enchanting scene awakening a desire to secure the charms of nature in permanence. Of contemplations in the green or crimson drawing-room of Lacock—we forget which—leading to the discovery of photography; and of the philosopher at home working and thinking out one of those great truths which are as stars of light to his brethren.

In some future history of the inductive sciences how charmingly all this will tell. But we have to do with the reality. Mr. Fox Talbot does over again what Mr. Thomas Wedgwood had done, and claims it as his own. He modifies processes belonging to Sir John Herschel, and the Rev. Mr. Reade, and makes them his own by patents; and, lastly, he claims as his own, photographic processes which are not included in any of his numerous patents.

THE VERNON GALLERY.

SIR ABRAHAM HUME, BART.

Sir J. Reynolds, P.R.A., Painter. C. Stodart, Engraver.
Size of the Picture, 2 ft. 3½ in. by 1 ft. 9½ in.

We are indebted to Mr. C. R. Dod, the well-known author of "The Peerage, Baronetage, &c.," for the following particulars concerning Sir A. Hume and his family:—

"Sir Abraham Hume, Bart., senior F.R.S. and F.S.A., a director of the British Institution, &c., was the eldest son of a baronet of the same name, seated at Wormleybury, in the county of Herts. He was born on the 7th of February, 1748-9, old style. He married, in April, 1771, Amelia Egerton, daughter of the Right Rev. John Egerton, D.D., Lord Bishop of Durham, and sister of the last two Earls of Bridgewater.

He succeeded to the baronetcy on the death of his father, October, 1772, served the office of high sheriff of Herts in 1774, and was elected a fellow of the Royal Society in 1775. His wife was raised to the rank of an earl's daughter by royal license in 1808, and was known in society as Lady Amelia Hume. She died in 1809, having had issue two daughters, namely, the wife of the well-known Sir Charles Long, afterwards Lord Farnborough, and the first wife of the late Earl Brownlow, which two ladies were the coheirs of Sir Abraham and Lady Amelia Hume.

"He died at Wormleybury, in his 90th year, on the 24th of March, 1838, when his title became extinct."

As the possessor of a fine collection of pictures by the old masters, some of which were frequently seen by the public in the rooms of the British Institution, a portrait of Sir A. Hume, by his intimate friend Reynolds, cannot be considered out of place in the Vernon collection. He resided for some time in Venice, where he purchased many paintings of that school, especially some fine examples of Titian, whose life he wrote and published; these pictures, at his death, became the property of his son-in-law, Lord Alford, afterwards the late Earl Brownlow, upon whose decease, last year, they came into the possession of the present Earl, a minor; they are now dispersed at the various mansions of the Brownlow family.

Dr. Waagen, speaking of his visit to Sir Abraham to inspect his gallery, says:—"Intellectual animation and vigour make a most pleasing impression on me, and I therefore rejoiced heartily at the lively interest with which the old gentleman did the honours of his collection." This was written but a short time before the death of the baronet; Reynolds must have painted his portrait when in the prime of life; it is executed in a free but firm style.

ART AND ARTISTS IN BERLIN.

It is now about ten years ago, that a vigorous and manifold Art-life began to manifest itself at Berlin. Whether we may agree or not with the eminently romantic Art-taste of King Frederic William IV., still, it cannot be denied that he, more than any of his predecessors, gave an impulse and encouragement to Art. What had been done under his father, Frederic William III., by men like Schinkel, Schadow, and Rauch, formed, moreover, a worthy and deserving precedent to these later endeavours. It is equally interesting and curious, that the present king did not find sufficient ideal materials in the Prussian metropolis, and that other magnitudes were to be called in to aid from Munich, Düsseldorf, &c. This arose because the mind-power of Berlin had been confined, some twenty or thirty years ago, to a merely literary-critical activity, to which Art formed a mere accessory. Berlin became—be it said as a warning to others—*blasé* in its exclusively literary tendency, and lost almost the sense of anything real and tangible in nature and history. A reaction was necessary, and it fortunately was brought on by a determined reversion to *matter*—in architecture, painting, and sculpture. It is chiefly owing to Rauch, that the latter branch of Art, which is most apt to degenerate into a merely traditional idealism, allegoric and symbolic, retained a *healthful*, realistic basis, in combination with a deep meaning and a high degree of technique.

In architecture, Oberbaurath Stüler may be considered as the chief representative of a somewhat new style and tendency; and his new museum, although connected with that of Schinkel (the old museum) by a gallery, is after all, a fully independent work. The inducement for this new structure had something of the arbitrary in it. The "Antiquarium,"—the original works of sculpture and painting, were sufficiently accommodated in the building of Schinkel; and there remained but the royal *Kunst-Kammer* (collection of antiques), the Egyptian museum, and the splendid collection of engravings which it was desirable to centralise, but which could have been accomplished in comparatively small spaces. For the sake of filling that huge structure erected near the *Kupfer-graben*, the idea was resorted to, to collect casts of the renowned sculptured Art-works, and to exhibit them in the larger rooms—a collection, which, at any rate, would seem more appropriate for an academy than a museum of Art. But Stüler



SIR ABRAHAM HUME, BART.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZES OF THE PICTURE.
2 FT. 6 IN. BY 1 FT. 6 IN.

LONDON, PUBLISHED FOR THE PROPRIETORS.



took up his subject quite from an original point of view, and while, in all other cases the architect only endeavours to create a fit and advantageous locality for the placing and the viewing of the subjects exhibited, and combines the architectural idea of the whole into an uniform organism, so to say,—Stiller created for his statues and sculptures an especial architectonic and decorative medium, which is connected with them into one ideal harmony and uniformity. Thus, for the Egyptian department, he built an Egyptian temple, and adorned its walls with imitations of Egyptian paintings; thus, in the Greek, Roman, Mediæval, and Italian departments, we find Greek, Roman, Mediæval, and Italian architecture, with all their columns, vaults, and cupolas. Added to this, there are on the walls views of those countries, Egypt, Hellas, Sicily, and so on, in a thorough modern style and execution; most of the sculptures, however, are placed advantageously. There are persons who say that this mostly well-executed *ensemble* of the details of all styles, affords merely pleasant images to the passers-by of these galleries; while it is better to assume that whatever is beautiful and pleasing in any way, has its absolute value. "Tout le genre est bon—hors le mauvais."

Another important specimen of modern Berlin architecture is the newly-erected church of St. Jacob, as well as the plan, and what has been completed, of the new Berlin *Dom*. The former exhibits the style of the old Basilicas; and the colonnade built in the circular arch style, and which surrounds a sort of garden adorned with the statue of St. Jacob, possesses what may be called a solemn air of amenity. It is objected, on the other hand, that the three naves, combined together without any artistic articulation (*Gliederung*), and the minaret-like square tower, which does not stand in any architectural connection with the main building, are a new *spelling* of Art without expressing any clear Art-idea at all. The same opinions have been applied to the new *Dom*; but here, every proportion is intended to convey the idea of increased grandeur—the interior consists of five naves with four open rows of columns and vaulted colonnades, and two campaniles to rise beside the Basilica. This plan also, like that of St. Jacob's church, it is said, rests on an Art-idea materially improved, but on a plan blinded (*verblendet*) by the religious romantic. It is believed that the new church of St. Peter's, built by Hofbaurath Strack, corresponds more with the current opinions and tastes of German criticism. This church is built in the pure gothic style, combining therewith a tastefulness of construction, an inventiveness of detail, which still enhance the worth of this graceful building. There are persons who greatly extol the activity and works of Strack, representing him as a truly scientific architect, looking with a steadfast eye at the great object of Art. The intermediate place between the above two styles may belong to the cupola of the royal chapel on the west wing of the palace, built by Schadow, in the Byzantine romantic style. The exterior view of the cupola is grand; and the interior, in the form of a huge cylinder, consisting of a double row of round arches and niches, ending in a flat vault, presents also a noble and harmonious view.

To whichever of the two contending parties of Berlin Art one may belong, it is still obvious, that this very contention and the discrepancy of Art-tendencies, engender, by their very existence, the spirit of research and progress. Twenty years ago, Schinkel was the absolute monarch of Berlin architecture; everything was cut out according to the *antique*, because he chose to derive his inspirations from that source. Whatever great things this worthy artist has achieved (even by the mere dispelling of the previous gingerbread style); still, the rigid forms of antique architecture, in their exclusive use, lead to a certain monotonous uniformity, especially in the erection of *private* buildings: everywhere a line of smooth walls, with rectilinear windows, extending over the buildings of whole streets, &c. Schinkel himself, had soon become aware of the fruitlessness (*Entwicklunglosigkeit*) of this tendency, and his genius created in the Academy of Architecture, the *Bauakademie*, an original building, abounding in a variety of Art-motives. His candid and energetic endeavours became an inheritance of his successor, which is now even felt in the merely practical and domestic structures of the Prussian capital.

It is the architect M. Hitzig, who, at least chiefly, has brought on a reform in that part of Berlin Art. The house of the sculptor Drake, with two stories, with stone balconies, of which the upper rests on Caryatides; the large corner house on the Exercierplatz with numerous balconies; the house of the wine-merchant, M. Krause, with numerous busts of poets and composers;

and many others, spread over the town, bespeak M. Hitzig's manifold talent and inventiveness. Their inner arrangement is equally elegant and adapted to the purpose. M. Hitzig's buildings combine, in their exterior, plastic solidity with a graceful charm of form, and the eye glides with satisfaction over the variety of his arrangements, conveying to the mind the idea of a beautiful whole. Like him, other architects endeavour to abandon the hideous Barrack style (!) amongst which endeavours the splendid new Opera House of Baurth-Langerhaus occupies the chief place.

But in the development of Art also, everything is co-ordinated to each other, and consequential to each other; because, if the architectural style of Schinkel selected especially sculpture for its most cherished aid, the modern romantic architecture—that Renaissance of old-Christian and Byzantine-Romaic forms—clings obviously and naturally to the co-operation of painting. Thence, the calling of Cornelius to Berlin was closely connected with that new Art-tendency, as well as the order given to Kaulbach to adorn the vast staircase of the new museum with a cycle of mural paintings. This cycle—a wondrously rich historical Epos of a philosophical and symbolic character—reaches the highest pitch of Art-conception. Akin to this are to be placed the frescoes in the process of execution at the cemetery (*Campo Santo*) of the new *Dom*, designed by Cornelius. A rich array of pictorial ornament shines on the walls of the new museum; and a most motley carpet, as it were, of paintings will completely cover the interior of the new Chapel Royal—a technically improved imitation of Byzantine mosaics. Sculpture, however, has also not been neglected—statues, friezes, and pediments in alto-relievo are everywhere to be placed; and all these call for the talent, if not the genius, of the artist.

In the department of sculpture, the tendency towards character and reality is undoubtedly most pronounced; and there is scarcely any notable sculptor who may still adhere to the meaningless style of a formal and stiff idealism. It was Frederic Tieck, who can be considered as one of the last representatives of the merely idealistic tendency of the Berlin sculptor-school. How mistaken this style undoubtedly is, is best shown in Tieck's Bust of Goethe, at Weimar, whose splendidly plastic head he yet wanted to idealise; in fine, in almost all the later works of that highly-gifted artist.

The real founder of a sound and realistic style, which now distinguishes the works of Berlin sculptors, is Rauch; who, like a Janus, stands between the former and present epochs of his Art. With him, the handsome ideality of the antique is intimately connected with the modern principle of an art seeking after the characteristic, and pronounced. Nowhere, in his works, the former dwindle into shallow formalism; and nowhere, also, does he, in attempting to seize the characteristic, exhibit the purely momentary and accidental. Wherever, after careful studies, he enters on the rendering of the personal gait or the costume, it is never done without elevating those characteristic specialities into a great *ensemble*. He undertook to combine in his works liveliness, reality, individuality, and elevation; and thus he became, in brass and marble, the historian of Prussian sculpture. The death-slumbering Queen in the vault of Charlottenburg, the Generals Gneisenau, Scharnhorst, &c., were the precursors of the grand "Frederic" monument at Berlin, which has combined a glorious epoch of Prussian history in one of bronze; as it also exhibits a most refined individualisation of historic costume and personalities, and the most careful technicism, even to the minutest detail. In the same way, Rauch's purely ideal (imaginative) figures—his "Psyche," "Victory," his "Albrecht Dürer,"—exhibit a breath of life and reality, which Tieck and his school could never have achieved,—because "it is not the weakening down of forms which can ever produce an Art-sculpture."

Next to Rauch may be placed Drake, whose "Victory Group" on the Schloss-Brücke is a great ornament to the Prussian metropolis; and the gallery of great men represented in stone and colour—one of the latest Art-enterprises of the King—will receive the bust of Rauch by Drake. There are those who believe that the sculptors of the old traditional idealism had no conception of the great completeness of technical execution, pervading the works of this modern artist. Another notable sculptor of the present Berlin Art-school is Kalide, in whose "Bacchante" reality and nature have achieved a great triumph. It represents a finely formed woman, who, in an ecstasy of pleasure and exultation (*wohlustigen Verathmen*), throws herself backward on a panther. Here one

sees almost the heaving-up breast: the model appears like pulsating life. This work may be called an open protest against all monkish and shallow idealism; as M. Kalide gives whole, unveiled nature, sculptured after healthy, vigorous models. Still, the posture is questionable—as that, what cannot be but momentary, is fixed in rigid rock. In this respect, an analogy exists between the "Bacchante" and Kiss's "Amazon." The latter also presents to us the acmé of an action—the momentary climax of the contest; but it is to be questioned whether the stone be the fittest material for these quickest pulsations of action and life. Numerous junior sculptors, as Messrs. Afinger, Blänes, Schievollin, W. Walf, &c., are engaged at the great public buildings, in all whom the healthful principle of the new Berlin sculpture-school is apparent.

Cornelius, who, for a long time had ruled independently at Munich, until Kaulbach, guided by a philosophical mysticism, passed beyond the somewhat catholic limits of the former school,—Cornelius, has not had any marked influence on the progress of Berlin Art. His compositions for the Campo Santo of the new *Dom* are well adapted to that old-Christian architectural style; but the meridian of Frederick the Great and Fichte will hardly be a fit abode for similar Art or other tendencies.

That which may be called the sentimentally æsthetic tendency of the preceding twenty or thirty years, is still apparent in the works of Begas, Magnus, Schirmer, &c. A frequent leaning, however, towards genuine historical painting and truthful reality, appears as well in the younger Art-school. Schraders, Wallenstein, and Zeni, present a strength in the physical seizing of character, and a truth of colour not usually met with in German modern pictures. Amongst the landscape painters, E. Hildebrandt occupies the first place. He represents the full reality of what nature offers in her fairest moments to his most impressionable eye and his great susceptibility and feeling. In his travels through Portugal, the Canary Islands, and the Baltic, the different appearances of land, sea, and air have furnished to him a most rich and varied store, of which he always disposes to great advantage.

Thus, we have laid before our readers a brief list of active talent, power, and contest in the Prussian metropolis. All departments of Art strive after the characteristic; but not in all, as in that of sculpture, has there been found a centre around which the vigorous and healthy elements could place and arrange themselves in high emulation. The lengthy *provisorium* of the chair of the Royal Academy, cannot so well act favourably on Prussian Art and Art-works, because "in Art the individuality of a leading personage is of more import than all rules and regulations, which remain stiff and unchanging; while time and its demands are varied, and drive men and artists in a variety of directions."—[Translated and Abridged from *Deutsches Museum*.]

CHEMICAL GLEANINGS.

New Vegetable Bronze-Coloured Pigments.—M. L. Denzer has recently discovered some new bronze-coloured pigments, of remarkable beauty, in the result of combination between Brazil or logwood and alumina. It will be evident from this general indication that the colouring matters in question are of the nature of lakes. The preparation from Brazil wood is thus developed. A concentrated decoction of Brazil wood being made, and allowed to stand at rest for some days, for the purpose of depositing associated impurities, a portion of alum, the exact quantity only discoverable by practice, is added. As the solution cools, a precipitate deposits until the remaining fluid at length becomes clear. The precipitate, as first generated, is sometimes rather impure; it requires, therefore, to be washed with water, by which treatment it is rendered fit for use. If the precipitate or lake in question be spread in a moderately thick layer over paper, and allowed to dry, the result is a varnish or glaze of the most beautiful gold tint imaginable, tinged in the slightest possible degree with green.

* The reader will, we have no doubt, at once perceive, that this translation is the work of a foreigner: we have made no alterations in his phraseology, except a few verbal changes, in order that the spirit of the original might be the better retained.

so as to present an aspect like the resplendent hue on the wings of certain insects. The best method of using the pigment, however, consists in mixing it with a mixture of size and wax dissolved in soap, then distributing it over the paper by means of a brush. Thus employed, it may, when dry, be polished with an agate. The corresponding colouring matter, prepared from logwood, possesses similar general properties, but its mode of preparation is different, and its tint has somewhat of a copper hue. Numerous trials have led to the adoption of the following proportions as best adapted to the generation of these beautiful colours:—1. Boil 10 lb. of Brazil wood in several consecutive portions of water, until all the colouring matter is exhausted; then allow the decoction to stand for eight or ten days in a wooden tub. A sediment falls, from which the overlying liquid is to be separated by decantation, and poured into a clean vessel. A portion of this is to be heated, then 5 lb. of alum dissolved in it whilst hot, and the solution mixed with that which remains. After the lapse of about eight days, the precipitate will have fully deposited. Let it be frequently strained through cloth until it acquires a pasty consistence, and preserved in that condition for use. 2. Boil 10 lb. of logwood with two successive portions of river water, and evaporate the strained decoction to one half; next add 10 oz. of chloride of tin, and strain the precipitate through cloth. 3. Prepare and concentrate the decoction as in the preceding case; add 10 oz. of alum and allow it to dissolve. Next sprinkle in gradually powdered bichromate of potash as long as a sample taken out and spread on the paper appears of a dark blue; $1\frac{1}{2}$ oz. of bichromate of potash will be generally sufficient for this purpose; more is apt to injure the colour.

A New Process for rendering Collodion more Sensitive.—Dr. Woods, in a recent communication to the "Philosophical Magazine," has given the particulars of a process by which collodion is rendered so sensitive to the photographic agency, that the generation of a picture is literally instantaneous. By means of this newly-discovered solution, Dr. Woods has succeeded in taking a very good picture of a building on a bright day, in as short a time as it was possible to uncover and cover again the aperture in the camera with the hand. The length of the focus of the lens was 6 inches, and its aperture $\frac{1}{8}$ of an inch in diameter. The process differs from the usual collodion one in substituting a mixture of iodide and chloride of iron for iodide of potassium, and using collodion, which holds in solution some common salt. The precise formula employed by Dr. Woods, is as follows:—

Take of sulphate of iron . . .	40 grains.
" iodide of potassium . . .	24 "
" common salt . . .	6 "
" spirits of wine . . .	2 ounces.
" ether . . .	2 drachms.
" strong hartshorn . . .	3 drops.

Powder the salts and mix them well together, add the alcohol and ether, and, finally, the ammonia. The precipitate is to be allowed to subside. The method of preparing the plate is this:—mix one part of the clear solution with three parts of collodion, to which has been added a saturated solution of common salt, in the proportion of one fluid-drachm of the salt solution to four ounces of collodion. Distribute a surface over the glass plate in the usual manner, and immerse for a minute or a minute and a half, in a neutral solution of nitrate of silver, 30 grains to the ounce. The picture is to be developed by means of a solution of sulphate of iron, one scruple to an ounce of water, and finally fixed by means of hyposulphite of soda. A very beautiful picture Dr. Woods also states may be obtained by employing the developing solution of sulphate of iron, of the strength of 20 or 30 grains, to 4 ounces of water, and adding to the hyposulphite wash a strong solution of ammonia, in the proportion of 20 drops of the latter, to 6 or 8 ounces of the former. The iron solution, he remarks, should be well washed off before the plate is immersed in the ammonia and hyposulphite. Any alkaline action in the bath or the collodion gives rise to cloudiness; hence, the ammonia employed should be kept at a safe distance from the other materials.

THE FESTIVAL AT OXFORD.

THE Mayor of Oxford has commemorated his official year by an "evening" that will be long remembered in venerable Oxford, and by the many distinguished guests who enjoyed his hospitality, and that of the heads of colleges by whom he was so courteously and generously seconded. Mr. Richard James Spiers is a tradesman of his native city; neither less nor more: he deals chiefly in objects of Art, and to the taste and enterprise manifested by him in the various original works he has issued, we have borne frequent testimony. Moreover, he is, in the best sense of the term a gentleman, universally esteemed and respected—and deservedly so—not alone by those with whom he has had long intercourse, but by those who are comparatively strangers to him, but who estimate and value those courteous habits and conciliatory manners which confer dignity upon any rank. Hence, therefore, he was enabled to do that which probably no other citizen of exclusive and aristocratic Oxford could have done—to draw around his hospitable board all the leading authorities of the colleges, and to associate with them, in harmonious and profitable fellowship, not only men of science, art, and letters, but those comparatively humbler inhabitants of the city, who have hitherto been divided from them by almost impassable barriers. The result cannot be otherwise than salutary to all classes. It has been well said that the true "levelling system" is to raise up one order without lowering the other. While the scholars of Alma Mater lose nothing, the citizens gain much by occasions such as that to which we refer: and there can be no doubt that from the mayoralty of Mr. Spiers will be dated a far better feeling, a more real sympathy, and infinitely more of practical good, in the ancient and venerable city, over which Mr. Spiers has so auspiciously presided. We imagine the "evening" referred to was suggested by the experiment of Alderman Challis, the late estimable Lord Mayor of London, who in calling together at the Mansion House the "celebrities" of England, departed wholesomely from a long established custom, which taught that the chief enjoyment of life consisted of eating and drinking. His example has been gracefully imitated by the Mayor of Oxford: the city of learning was, as it ought to have been, the earliest to take up so wise a plan: and, as we have intimated, Mr. Spiers was, for many reasons, the proper person to adopt it there. His evening was a great success. Upwards of fifty distinguished ladies and gentlemen, all honourably associated with science, art, and letters, were invited by Mr. Spiers from London; arrangements had been previously made for their comfortable accommodation; the arts (with which we have chiefly to do) were represented by Mr. Knight, R.A., Mr. M'Dowell, R.A., Mr. Frost, R.A., Mr. E.M. Ward, R.A., Mr. Calder Marshall, R.A., Mr. Durham, Mr. Noble, Mr. Shaw, F.S.A., Mr. Fairholt, F.S.A. and others. These gentlemen were large contributors to the enjoyment of the evening. The Town Hall was fitted up with an almost incredible number of works of art, sculpture, paintings, drawings, engravings, illustrated works, &c. We have not space to enumerate, but certainly so extensive and valuable a collection was never brought together at any private "gathering." A very large proportion of these were contributed by some of the college magnates; Dr. Wellesley in

particular sending many of his rare portraits, and his costly assemblage of drawings and sketches by ancient masters. It may also be added that some twenty-five of the copies from the pictures of Her Majesty,—engraving for the *Art-Journal*,—were also honourably conspicuous in one of the best rooms. The guests amounted in number to twelve hundred; they composed nearly every gentleman of note in the city and its neighbourhood, with all the more prominent officers and scholars of the University.* Nearly all the stranger-guests remained in Oxford for the two days succeeding; when, by previous arrangement, the Mayor "guided" his guests to all the objects of attraction in the City: the Bodleian and Ratcliffe libraries, the Museum, and all the colleges, with their beautiful walks and gardens. On the first of the two days, lunch was provided for the Mayor's guests, in one of the venerable halls of Christ Church, and on the next day, in the large and beautiful hall of Magdalen College; the senior and junior proctors acting as hosts and their several college associates joining with them in giving cordial and hearty welcome to the visitors. On the two evenings, entertainments were provided—by the Mayor at his private house, and by Dr. Daubeny at the Botanic Garden. During the various visits to the libraries and colleges, the visitors were accompanied by the several authorities; every object of interest was exhibited to them; and it is not too much to say that both the hosts and the guests seemed to feel exceeding enjoyment, and to consider that a mutual compliment had been gracefully paid. It was impossible, indeed, that any visitors of any rank could have been treated with more courtesy or with greater attention: part of this pleasant issue was no doubt in consideration of the high and honourable positions which many of the visitors occupied in science, art, and letters; but a part also was the result of personal esteem and respect for the mayor, which originated a desire to do honour to his guests and to prevent the possibility of disappointment arising from the visit.† To the Mayor, this result must have been highly gratifying; it certainly was not less so to his guests: and we believe it was equally so to the authorities of the University, who bestowed so much time and so much hospitality, in the reception of the visitors. An impression was thus left which cannot fail to work well. An experiment has thus been tried—and successfully—that will no doubt lead to other receptions of the kind by other corporate bodies of England.

* On the two days succeeding, admission to the rooms was freely given to all applicants, when, we understand, upwards of 20,000 persons passed through the rooms, examining the several works of Art which had been the enjoyment of the preceding evening. This was a very important feature; for thus pleasure and information were largely accorded to "the people" of the town.
† On leaving Oxford, a communication (of which we append a copy) was drawn up and signed by between sixty and seventy of the mayor's guests:—

To the Right Worshipful the Mayor of Oxford, Richard James Spiers, Esq., &c., &c.

OXFORD, June 24th, 1854.

DEAR SIR,—We cannot feel justified in leaving Oxford without discharging the agreeable duty of expressing to the Vice-Chancellor, the Proctors, the Heads of Houses, and the other authorities of the University, our very gratified sense of the courtesies and hospitalities we have received from them during the period of our visit to this city as your guests.

We have been largely indebted to these gentlemen for the information we have obtained, and the intellectual pleasure we have enjoyed, in the ancient and venerable city, honoured and endeared by so many hallowed associations, more especially to artists and men of letters.

And we ask you, dear sir, to convey to them our very earnest thanks for enjoyments that will remain among the happiest memories of our lives.

We are, &c.



Designed and Drawn on the Wood by MARY E. DEAR.

Engraved by DALZIEL, Brothers.

THE GREAT MASTERS OF ART.

No. XXX.—ALEXANDER FRANCIS DESPORTES.



Desportes

THE reader who has followed us through the entire series of biographical sketches which have appeared, with but few intervals, each month of the last three years, in our pages, can scarcely have failed to remark that nearly every class of painting has been represented therein, in the persons of some of its most eminent masters. History was exhibited in the works of Rubens, Rembrandt, N. Poussin, Le Sueur, Jouvenet, &c. &c.; portraiture in those of Vandyke, Velasquez, Rubens, and Metz; genre-painting by Teniers, Bega, Ostade, Fragonard, &c.; landscape by Claude, Ruysdael, Both, &c.; cattle-painting by P. Potter, Wouvermans, Du Jardin, Gericault, and others; the *cuisine*, or "still-life," as it is more familiarly called, in the works of Kalf; flowers in those of Monnoyer; architecture by Steenwyck and Robert; and allegory by Albert Durer and some whom we have previously named. There remains, however, one class of subject yet untouched, which, for want of a better name, we shall call "dog-painting," taking as our examples of this department of art, the pictures of Alexander Francis Desportes.

Pictures of this description are occasionally to be found among the works of the later Italian painters, with whose names even the public, generally, are unfamiliar; they are, however, frequently to be seen among the productions of the Dutch and Flemish schools, of which

Rubens and Sayders furnish the most illustrious examples; these two painters portrayed the "passions" of the dog—its mere animal qualities as distinct from those in which the creature



seems to rise above its nature; but it remained for our own Landseer to develop its ennobling characteristics—those which ally the dog to, and make it the intellectual companion of, its master. A group of dogs from the pencil of

Landseer conveys to our mind almost as perfect an idea of rationality as would a group of human beings; and this it does, not because the artist raises them above the natural limits of their species—endowing them with attributes they do not possess—but because he brings out those qualities which we know them to have: so that we recognise, and we confess with them, a community in the affections by which they are moved. He defines and contrasts character, and gives to his art a motive which before his time was not understood as appertaining to it. If this race of animals possessed the gift of language, they would acknowledge him to be their greatest benefactor, for elevating them in the scale of the brute creation, and for eliciting a feeling of kindness, and of generous, social sympathy from the human species, which man, generally, had denied to them, till Landseer showed how much congeniality of disposition—we might even add similarity of character—actually exists between the dog and his master, and that the former is in every way worthy of the regard and friendship of the highest order of created things—man.

Sneyders, or Snyder, to whom reference has just been made, had numerous imitators and pupils; the most distinguished of whom were N. Bernaert, P. Boel, Carré, Hondius, Molyn the younger, Vanbrucht, Verheyden, and Paul de Vos; all these were of the Dutch or Flemish schools. The French school, though it had flourished for a period of one hundred and fifty years, had never "condescended," (as M. Charles Blanc expresses himself in his biography of Desportes in the "*Vies des Peintres*," from which the materials of this notice are gathered,) to paint animals, as the "principals" of a picture, prior to the appearance of Desportes, who was a pupil of Bernaert. Amid the din of politics, and the commotions of the long and sanguinary wars which the reign of Louis XIV. witnessed, the Arts flourished in a high degree in France, under the patronage of that luxurious monarch; and as hunting formed one of his favourite pastimes, it would be only natural to expect to find among the artists of the time some one whose genius would incline towards the prevailing taste of the king and his court; such an artist has come down to us in the works of Alexander Francis Desportes.

This painter was born in 1661, at Champigneulle, in Champagne: his father, a wealthy farmer, sent him at the age of twelve years to Paris, placing him with an uncle who was established in business there. Soon after his arrival he was taken ill; and, while recovering, his uncle put into his hands an indifferent engraving, which the boy copied in bed. He succeeded so well with his self-imposed task, that his relatives at once decided on educating him for an artist, and, accordingly, he was introduced to Bernaert, who was then established in Paris, and was in good repute as an animal-painter, having acquired from Snyder the bold and firm touch which the latter exhibited in his pictures of lion-hunts, the combats of wild animals, and of attacks on wild boars, and others of a similar description. These, however, were not quite the sort of subject to which the taste of the young French artist inclined; he acquired the energy and vigour of his master, but turned it into a less wild and a more graceful form, contented to portray on his canvas the favourite sporting days of the French noblesse and their hunting scenes, instead of the battles of infuriated savage beasts, and the pastimes of men scarcely less savage, which Snyder and Bernaert delighted to paint: they were the Salvator Romas of their Art, who revelled amid the storms and thunder of animated nature. It was only occasionally that Desportes followed the track of his immediate predecessors; an example of which will be given hereafter.

Bernaert and his pupil were soon separated, death having removed the former before his young disciple had profited so greatly by his teachings as he would have done, in all probability, had the life of the master been prolonged;

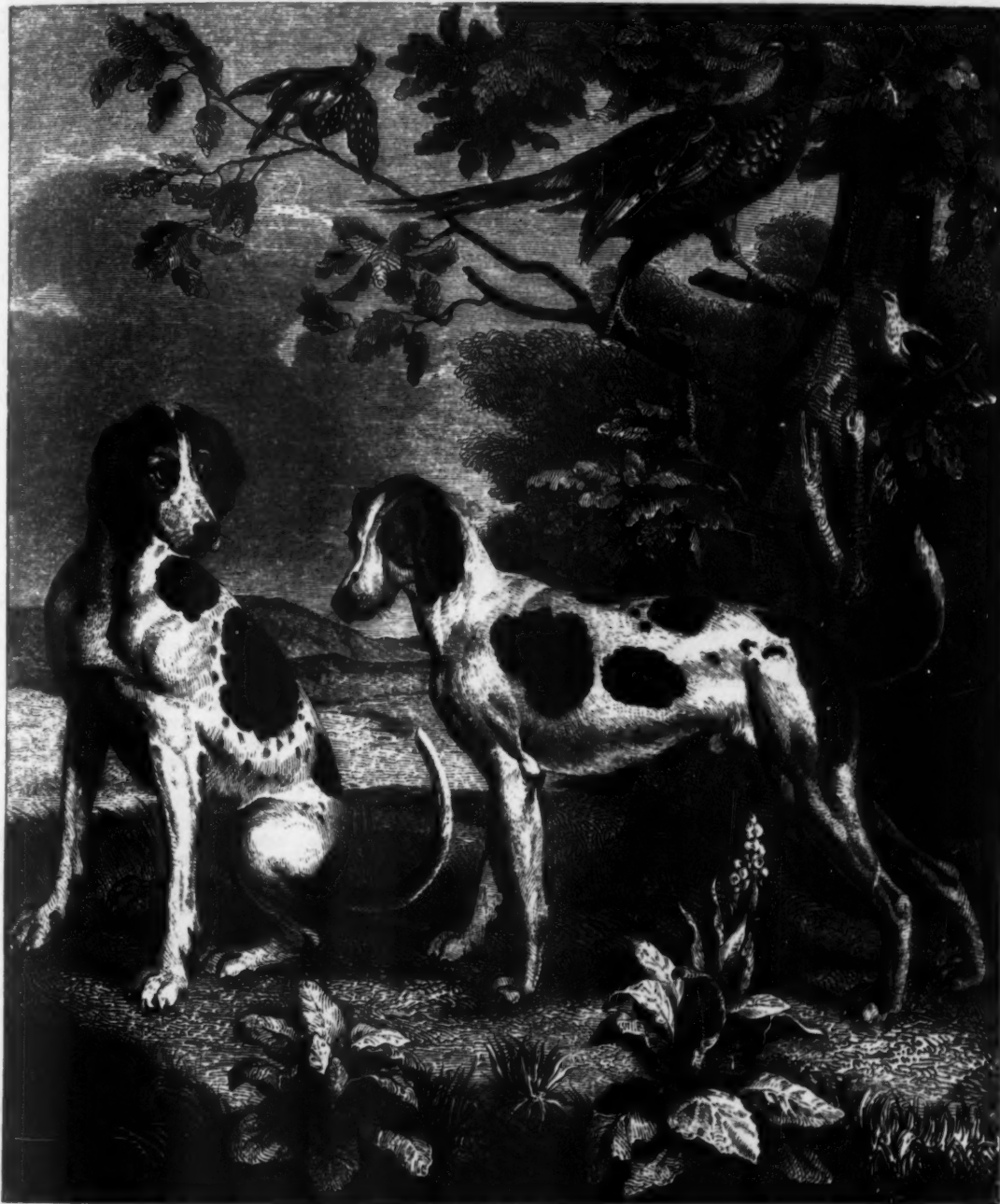
yet it is easy to see in the vivid colouring of Desportes, and in his firm and vigorous touch, that the example and instruction of Bernaert were not lost upon him. It is quite certain that by this time he had made sufficient progress to satisfy himself that he could dispense with the assistance of any other master, for he had none, but set zealously to work to apply the knowledge he had already gained, in simple reliance on his own energy and powers. Having determined in his mind the class of Art he would follow, he gave his whole time to the study of such objects as would serve to embellish his compositions—the living model, plants, fruits, vegetables, animals

of every kind, both living and dead, and landscapes. In after life, when induced to undertake portraiture, he found the advantage of the wide range of study he, at that time, imposed on himself. Before he had reached the age of thirty his reputation was made.

But his first appearance as an artist in the fashionable world was not in the capacity of a painter of hunting scenes. Certain Polish noblemen whom he knew in Paris, and the Abbé de Polignac, Ambassador of France at the court of John Sobieski, King of Poland, persuaded Desportes to accompany them to the latter country. On his arrival he painted the portraits of

Sobieski and his queen, and at once was established as a favourite at court, the Polish grandees being most solicitous to sit to him: he was loaded with presents, and, still more, with flatteries, during the two years he remained in Poland. At the end of this period an irresistible desire to return to France urged him to set out for Paris.

Hunting, in the reign of Louis XIV., was almost a ruinous pastime to those who indulged in it at their own cost; for the king himself set an extravagant example to his subjects in the extent of his hunting establishment, which formed almost a little army, that entailed an



annual expenditure of several millions of francs. The woods and forests in the environs of Paris were carefully preserved, and well stocked with animals of every kind suited to the chase. Rambouillet and Fontainebleau, which during nine months of the year were left in gloomy solitude, became in the remaining three, animate with the voices of bold hunters, and the rushing of dogs over the short turf and the seared leaves that covered the ground of those extensive forests. From all points there came to the "meet" keepers, whose business it was to direct the huntsmen to the lairs of the wild beasts, detachments of *gendarmes*, livery servants, nobles

and courtiers well mounted, king's messengers, carriages filled with ladies to witness the "throw off," pages on horseback, cross-bow-men, &c., and a pack of two or three hundred dogs. The king always appeared last on the ground, heralded by an officer, who proclaimed the hunt. With such a prelude to the pastime, it is only reasonable to suppose that Louis was more enamoured of the state and ceremony which surrounded him, than with the excitement and interest of the chase that followed: even at that period we managed, in our opinion, these things better in England than our continental neighbours.

The class of painting that is limited to such scenes as these is not of a high order of Art, but it affords ample scope for the display of talent in composition, in correct drawing, and anatomical knowledge of figures and animals; life and movement are the qualities which the painter must strive after chiefly, which, united with effective grouping and the gay colouring of courtly pageantry, will render his work pleasing, if not instructive. It is rather extraordinary that in England, where hunting is such a favourite pastime, we so rarely see good pictures of this class.*

* To be continued.

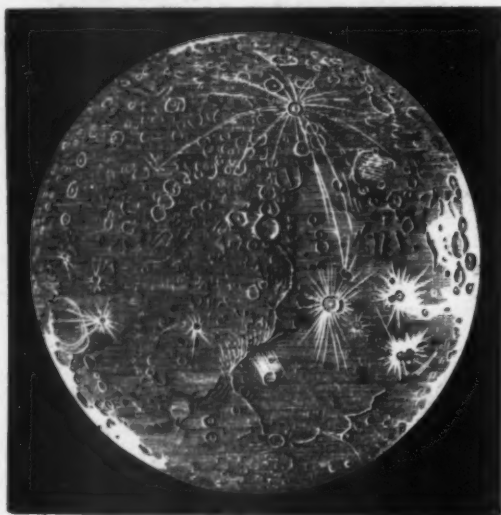
PHOTOGRAPHY APPLIED TO ENGRAVING ON WOOD.

[To this very important subject the attention of artists has been much directed; hitherto, however, with but partial success; it has been found impossible so to obtain an object direct upon the wood-block, as to render it fit for the hand of the engraver. Several attempts have been, from time to time, submitted to us, but in no one instance have we found an example capable of being engraved. The advantages of such an improvement are obvious; if the object can be placed immediately upon the wood, without the intervention of the draughtsman, considerable expense is saved, and much greater accuracy secured. The difficulty has arisen from the "imperfection" of the object when placed on the wood by the influence of light alone; the engraver, however skilful, cannot engrave it so as to render the engraving effective. Hitherto, therefore, as we have said, all attempts that have come before us have been failures. For woodcuts, indeed, we have frequently received aid

from photography, but it has been by merely making them (on paper) auxiliaries to the artist in drawing on the block, upon which his drawing is generally traced from the paper.

The accompanying letter, with which we have been favoured by the Rev. St. Vincent Beechey (son of Sir William Beechey, R.A.), not only encourages our hopes that this very desirable object may be attained, but almost convinces us that it is accomplished: for our readers will perceive that the accompanying wood-engraving is quite as clear and "emphatic," so to speak, as it could have been from any pencil drawing. To this enlightened gentleman our thanks are due, and not less so to the able and persevering engraver to whom we are no doubt largely indebted for the issue.

It will be difficult to overrate the enormous advantages that will accrue to Art, if this successful experiment shall lead the way to ultimate success. To the wood-engravers it will be a rich mine; to those who employ them a most valuable auxiliary; while the public will in many ways profit—chiefly by obtaining a purer, more accurate, and higher order of Art.]



To the Editor of the Art-Journal.

SIR,—Enclosed I send you what I believe to be the first fair specimen of a woodcut engraving, executed by Mr. Robert Langton, of Cross Street, Manchester, upon a block on to which I have succeeded in transferring it in a condition exactly suited for the graver. It is a photographic copy of the celebrated map of the moon delineated by James Nasmyth, Esq., of Patricroft, on a scale of 4 feet diameter, which is certainly by far the most accurate in detail and execution that has yet been laid down—the result of years of observation and most accurate micrometric measurement. The scale to which this map is reduced on the block, of course rendered it impossible to engrave all these minutiae; but, by this process, the exact position of all the principal mountains and ridges has been preserved, and much detail introduced, which it would have required days, and a very clever draughtsman to have reduced and laid down to scale. The photograph was impressed upon the plain surface of the wood without any ground, black or white, duly reversed, and requiring no other treatment than if it had been drawn, except that here and there a crater, &c., had to be made a little more distinct, depending merely upon the imperfection of the photograph.

To some of your readers it will doubtless appear a very simple thing to photograph on wood, "Why not on wood as well as on paper, or on glass?" I will therefore take the liberty of setting before them the difficulties which have to be overcome in this process, and which I am sure you, sir, will duly appreciate.

I am indebted to Mr. Langton both for the first instigation and for the necessary instruction which enabled me to prosecute this research. Without the former I should never have undertaken it, and without the latter I should have burrowed in the dark. We were both perfectly

aware that certain rude attempts had been made and published, but it was evident from the specimens that they were of the roughest possible description, and quite unadapted to the purposes of Art-design. In order to impress a photographic image on wood for the purpose of engraving, the following difficulties have to be overcome.

1. The block must not be wetted, or it will cast and the grain will open.

2. No material must be laid on the surface which will sink into the block and stain even the hundredth part of an inch below the surface, or else the engraver cannot see his cuts to any delicacy of detail.

3. Neither albumen, nor pitch, nor any brittle material, can be allowed upon the block, or else of course it will chip in the cross-lines, or those close beside each other.

4. Whatever ground of any description is made use of must be so impalpably thin as to be really tantamount to the surface of the block itself, or else it cannot be equally cut through to any degree of certainty.

5. The block should be so prepared for the purpose of the photographer, that his collodion or other preparation may freely flow over it without sinking in, and that it may be easily cleared off in case of any failure in a first attempt, in order that another photograph may be put upon the same block without fresh dressing.

6. The photograph must be either a *positive* upon a white ground (or, as in the present instance, the unaltered wood itself), or a *negative* upon a blackened surface.

I need scarcely say, that several attempts were made before all these difficulties were surmounted; but I believe the present process will be found as effective as it is simple. My very first attempt succeeded in impressing my church on a *black ground*; and we both thought that

ground would have been of a nature to allow of easy engraving; but Mr. Langton found, that though not more than the part of an inch thick, and not brittle, no degree of excellence could be obtained in its execution. I shall yet endeavour to perfect this latter process, as it may sometimes be more convenient than the white ground. In the meanwhile, should you think this communication worth inserting in your valuable Journal, the block shall be immediately sent up to your office. For any further information I must refer your readers to Mr. Langton, Engraver, Cross Street, Manchester, with whose skill and ingenuity I believe you are already acquainted.

I remain, dear Sir,
Faithfully yours,

ST. VINCENT BEECHEY.

WORSLEY PARSONAGE,
June 19, 1854.

P.S. I should much like to be able to *whiten* the surface of the wood before commencing. At present it is more difficult to do so than to blacken it.

Mr. Langton, to whom it was our duty to apply, writes us:—

"It is four years since I first tried to find some way of getting photographs on wood; and is now nearly a year since (with the very able assistance of Mr. Beechey) anything at all satisfactory was produced. From what little experience I have had in engraving these photographs, I see no reason why the process should not be extensively used; but especially for some subjects, such as portraits, architectural detail, and even landscapes, where the view is not too extensive for the lens, and for producing reduced copies of works of Art in general, it would be invaluable."

THE VERNON GALLERY.

THE VILLAGE SCHOOL.

T. Webster, R.A., Painter. H. Bourne, Engraver.
Size of the Picture, 3 ft. 11 in. by 2 ft.

It is no disparagement of the talents of Mr. Webster to affirm that he owes much of his great popularity to the subjects he selects for his pencil; were his pictures, as works of Art, less deserving of public favour than they are, they would still attract universal notice, because they are truthful and natural reflections of what every one can understand and enjoy.

Among all this artist's productions—similar in character but varied in treatment—his "Village School" stands forth as one of the most humorous and descriptive of his conceptions. There is not in the throng of rustics whose education is confided to the worthy dame with "spectacled nose," one that is not a study of character.

Were we to enter upon the details of this picture, and attempt to write our thoughts of each figure *seriatim*, we might readily fill a page of our columns; such an explanation of the work is, however, quite unnecessary; every one may read it for himself. The artist, however, has resolved the word "school" into that of play—perhaps, after all, its true meaning in most "establishments" of this kind, and not inapplicable to others of higher pretensions; by an exercise of singular ingenuity he has given to each figure a distinct pursuit, strongly provocative of the general spirit, for with few exceptions there is more of play evident than of mirth. Two groups may be singled out of the other figures as peculiarly expressive of individual character, and of the *thought* bestowed by the painter on his subject; one, the round-frocked clown—the very *beau-ideal* of stupidity—and his tormentor; the other the boy and girl seated *dos-à-dos* on the stools of punishment in the centre of the room; the girl appears thoroughly ashamed of her position, the boy is braving it out by making grimaces—and what a thoroughly boyish grimace it is—at a whole troop of his schoolfellows: these two figures are, perhaps, the best in the whole composition, where all are excellent.

This picture was painted expressly for Mr. Vernon, and exhibited at the Royal Academy in 1845.



T. WEBSTER, R.A. PAINTER.

H. BOURNE, ENGRAVER.

THE VILLAGE SCHOOL.
FROM THE PICTURE IN THE VERNON GALLERY.

REPRODUCED BY THE
VILLAGE SCHOOL.

PRINTED BY G. VINTAGE.

LONDON PUBLISHED FOR THE PROPRIETORS.



DEPARTMENT OF SCIENCE AND ART
—FIRST REPORT.SCHOOLS OF "DESIGN"—OF "PRACTICAL ART"—
OF ART.

THIS department of the Board of Trade, which, within a few short months has twice changed its designation, seems to be permanently subject to periodic crises. In one of these it has for some time been, owing to a plan lately promulgated and pressed by the authorities at Marlborough House, which is vigorously rejected in the provinces. This plan proposes to widen the base of elementary drawing instruction, by connecting it more intimately with other elementary instruction throughout the kingdom; so far perhaps so good. But under this pretext, the metropolitan authorities propose to withdraw the pecuniary support that has hitherto been enjoyed by our large provincial towns, such as Manchester, Birmingham, Sheffield, &c., and concentrate nearly the whole parliamentary grant on the development of the Central Metropolitan School. "This," say the men of the provinces, "we do not like at all. If government makes a grant of several thousands a year, we have a just claim to some of it." But here lies the reason of the difference. The central authority propounds that schools of Art-education may be made self-supporting. The provinces deny the practicability of this; and, moreover, add in their response—"If they can be so made, do you set us the example at your central schools in London?" This is, indeed, a home-thrust, for the balances on these establishments show a far different result. If Art-education schools are individually and locally ever to be self-supporting, we are quite sure the time has not yet arrived. We doubt whether it ever will. But we hold that Art-education, not considered locally with reference to individual schools, but broadly and nationally, is self-supporting in its nature—is actually so at present in some degree, and eventually will become eminently so. As thus: Government votes so many thousands to the improvement of design in our articles of manufacture;—this country in consequence sells so much more of its manufactures. The original outlay returns in a direct and indirect manner thus into the coffers of the state by the extension of her trade. One ship-of-war, made illusory by jobbing in bad wood and building, which was a pretty frequent occurrence a short while ago, costs more by far to the nation than the whole yearly grant made by government to the support of Art-education; that is, more has been lavished on the piecing and patching, the lengthening, shortening, re-masting, altering the trim, &c., of one old rotten ship—useless at last—than the annual expense of the whole assistance afforded by government throughout the country to the fostering, support, and improvement of this important branch of our peaceful power and true strength—our manufactures and commerce!—This is a province in which the government should be no niggard. Her truest economy is to give liberally and largely.

As far as the Marlborough House authorities are concerned, we look with no unfavourable eye to their evident desire to build up a department for themselves in London. What will be good for themselves will, we believe, be good for the whole question; but we strongly reprobate the doing this at the expense of the provinces. If the lamentable war in which we are now

plunged, draws tight the strings of the Exchequer, they must wait for better times to effect their objects in London. The present Dean of Hereford is one germ of all this self-supporting movement as regards education; while only the Reverend Mr. Dawes, an undistinguished clergyman, he made certain schools, in which he took a most laudable interest, self-supporting; but they became so only under peculiar circumstances, not the least of which was his own peculiar adaptation for the task; to which he brought an ardour in the cause, a charm in the manner, and a felicity of expression seldom met with, that, especially in one of his high calling, carried great power with it. We cannot expect like results except from like premises: we have few Deans of Hereford; nor are the cases parallels; his schools were not schools of Art *per se*, but schools of general instruction—of reading, writing, and arithmetic. We believe in drawing as being a most valuable addition to these, and that a ploughman would turn a truer furrow, and a hedger and ditcher make straighter and better work, for knowing how to hold a pencil and draw a line with it; but the fact that it is a sound idea to connect drawing more largely with general elementary instruction, and thus to spread more widely the foundation of a knowledge of design, affords no excuse for withdrawing the government assistance from the schools of design throughout the provinces.

Among the individual disadvantages arising from the new-branched scheme of centralisation, and withdrawal of public support from the local schools, has been the checking in Sheffield of the erection of a building for the School of Art there, which would have supplied adequate accommodation for the Art-instruction of the town, and for the reception of such specimens of Art from Marlborough House as it is proposed to circulate. In the last exhibition of students' works at Gore House, in which we were rejoiced to perceive a decided advance, Sheffield highly distinguished itself. This gave fresh encouragement to the question at Sheffield, and in consequence the locality has lately raised subscriptions to the amount of about 4000*l.* to erect a new building for the reception of their local school. The ground was purchased, and the foundations were to be laid forthwith, when down comes the promulgation from Marlborough House that the 600*l.* grant per annum hitherto allowed to Sheffield, could not be assured to them, but, on the other hand, would probably be withdrawn or cut down to less than 100*l.* A similar notification has been received by the committees of some other localities, and it is understood the continuance of the full amount, hitherto considered assured to them, has been made contingent on the continuance of those head-masters to whom some special promise has been made. This has the additional evil of putting the head-master and the committees in a false position as regards each other: not that we believe that the head-master of the Sheffield school, who is a man highly respected for his ability, would be likely to take undue advantage of it. Nevertheless, it is not good legislation.

The result of the withdrawal of the assurance of support has given much dissatisfaction at Sheffield. The Committee have taken the ground for their proposed Art School, and now cannot proceed with their project. They have made themselves answerable, and they think they will not have been treated with good faith if the suggested withdrawal of sup-

port be adhered to, and these complaints are echoed by other important localities. Where, indeed, should the outlay naturally be made, and the action applied for improvement in design in manufactures more justly than in the localities where those manufactures are produced? Let us have a great central school in London by all means. Let it even be elevated to a college or a university, and let it have its professors, its degrees, and its scholarships; but don't let us have a college without preparatory schools. It would be Oxford and Cambridge without Eton, Winchester, Harrow, or Rugby, &c. &c.—a trunk without branches; it would bear no fruit. We must therefore wait for funds to erect this college, and not cripple the provinces to do it; the whole establishment of Schools of Art in connection with manufactures is a farce unless it works in the areas of manufacture. Design in manufactures is so intimately wrought up with the capabilities and process of each manufacture, and is so restricted and modified by their powers of execution and production, that good designs, especially for the textile fabrics, cannot be made without an intimate knowledge of these processes, which are frequently undergoing modifications, and the necessary acquaintance with which cannot be acquired except in the factories of our producers.

The Department of Art and Science, emulative of other government departments, has just put forth its first report in a voluminous blue book, which contains a good deal on which the country has reason to congratulate itself, amid the usual mass of words and figures, among which it is not easy to find that which one looks for. As to the schools mentioned as self-supporting, our incomplete perception does not enable us to gather whether they are said to be self-supporting themselves, or whether they are so called because they are supported by the subscriptions of their localities. A wide difference exists between these two. Across the Atlantic, Massachusetts and the New England States, which are far ahead of the other parts of the Union, and perhaps of the world, in the question of general education, subscribe most largely to affording instruction. Each state supports its own establishments for knowledge, but the establishments are not self-supporting in themselves. These states feel that the best and most profitable mode in which they can spend their money for the coming prosperity of their localities, is to afford in all respects the best instruction to the rising generation. And this should be acknowledged as a principle of action by our government more than it is, as to Art-instruction applied to manufacture. This is the only large point in which our manufactures have shortcomings. We trust that through many difficulties we are tackling ourselves to the task of amendment. The time will come when intelligent communities will be ready to give their aid by a small local rate to the advancement of Art-instruction; but this affords no reason that government support should even then be withdrawn. Matters, however, change so rapidly now, that it were presumptuous to say now what may be judicious ten years hence. By that time each locality may be desirous and capable to support an Art-school itself; but it is not our opinion that the schools in themselves will ever be self-supporting. "The following localities" are mentioned in the report "as having established self-supporting schools of Art, since October, 1852: Aberdeen, Bristol, Burslem, Carnarvon, Chester, Dudley, Durham, Hereford, Llanelli,

Merthyr-Tydvil, Newcastle-under-Lyme, Penzance, Swansea, Warrington, Waterford, and Wolverhampton;" and "the following places have forwarded requisitions for self-supporting schools of Art, and are only waiting until properly trained and certificated masters can be provided:—Barnsley, Bath, Burnley, Carlisle, Cheltenham, Clonmel, Dunfermline, Exeter, Gloucester, Liverpool, Oxford, Shrewsbury, and Truro."

There is a fast increasing feeling through the country for the improvement of general education. As regards cost, we must do the present management of the Department of Art and Science (the latter of which has been so lately established that it has only just begun to work) the justice to say, that it has by its restless vitality done much towards awakening the sense of the people to the subject. But the same restless shakings that do well to rouse a sleeper, will put him out of temper if continued when he is awake; and the constant fresh bulletins and edicts from the central school to the provincial localities, one order almost overtaking the other on the road, have, with reason, frequently put the Art-committees in the country seriously out of temper: especially if they have not had the good taste to turn it off with a laugh. We should be glad to see more *steadiness* in the central board; there is a great deal of capacity there which would be more especially advantageous if each of the direction would concentrate himself on his own speciality; but we wish to see more forethought. We do not wish to see canons presented which are apt to recoil on their makers, nor chambers of horrors expanded to view whose horrors are less terrible than some objects held up as beauties: nor do we wish to hear of edicts uttered and circulated only to be abrogated by next post.

We believe there must be rules for the Art instruction of students,—that they should be simple and logical,—and that they should comprise reason, and science, and common-sense, as well as Art. But it is evil policy and wrong judgment to make them too stringent and arbitrary; nothing being more difficult in ornamental art than to erect definite canons as to what should be used here, and what should not be used there. In decoration, its styles and requirements of ornament are so various, that hardly any rule can be laid down that may not be, at times, advantageously transgressed; and theoretic proprieties present themselves in so many various ways to different persons that it is hardly fair to pin the judgment down to a point. For instance, one may say,—“On a carpet, flowers should not be introduced: it is not natural to walk on raised surfaces; all decoration on carpets should be flat decoration.” Another replies, “My drawing-room is for the reception of my friends; it is a relic of old times to strew flowers on the path of those we welcome. I think it is quite natural, too. My carpet is emulous of the enamelled turf of nature—who, kind dame, strews flowers in our paths by thousands! and Art should imitate Nature.” One story, perhaps, is as good as the other—we believe they are both right in their proper places. As respects the central lay-management, it should be kept in mind that no great fruit-bearing changes are to be made in a hurry. Patience is a most important element in the direction of large actions connected with masses of people, and time in the development of fruits. The period has not yet come for the withdrawal of assistance from the provincial

schools; and if it be persisted in, we believe it will risk the safety of the whole present management. We should regret much that this should occur, for we believe, in many respects, in the present authorities. Let them have patience, let them be steady, and let them not be desirous of getting the whole power of the government grants under their own immediate grasp, and they will hold their places with advantage to the country. Many of the local committees on government design schools, especially those in our large towns, are composed chiefly of manufacturers—men conversant with the large questions of production and commerce. These are the very last persons whom it is advisable to treat with a rapid flow of unconsonant orders. They are men accustomed to make a large outlay in establishing a business, and are prepared to wait for a gradual return. They know that in a business it is necessary to well consider its direction, and then to adhere to it; and they have no respect for flighty and inconsistent excursions, however ingeniously set forward, that divert from a steady path. Moreover, all the changes of regulations as to the schools give rise to hopes and promises that cannot be kept; and this induces the strongly expressed suspicion of which we have not unfrequently heard of late, namely “dishonesty,” applied to a quarter where we really believe that honesty of purpose exists.

From the first commencement in this country of government schools of design, they have been in constant hot water; not always boiling over, but at best in a perpetual and threatening simmer. Their condition, so to speak, has been a permanent state of periodic revolution! Whence has this arisen? Some might say, “From jobbing, mismanagement, and other wickedness.” It is not fair to say so much. Are we to suppose that schools of design have been especially singled out by providence from their birth to be evil treated by their guardians?—why should we? The truth is that the management of the department is a very difficult task, and has been too much for a good many hands who have successively had the direction. We believe that the present are the best that have yet had the guidance of it, and that if they are prudent, and consult truly the manufacturing interest, that they will master their difficulties and prosper. Since the accession of the new dynasty they have done much; but they have yet much to do, and much to leave undone. Among the things that they have to leave undone is their present proposed mode of centralisation and withdrawal of support from the provincial schools. Among the things they have to do, is the production every year, by the central metropolitan school, of some really fine first class designs for manufactures. We say, in the central metropolitan school; we will show afterwards why this original production should be less insisted on in the provinces.

Some have held that “Production is the sole criterion of capability in the master to teach, and of the progress of the pupil.” We do not consider this to be altogether the case, but it was a good rallying cry; and there is a good deal of truth in it; however, what original desire for production existed in the present ministry of the central school has been since much dissipated—far too much. The fact is, it is a difficult thing to produce good and beautiful original designs in ornamental Art fitted for manufacture; and aspirants find this out very shortly after they commence practically to attempt what probably they theoretically thought was very easy to accomplish. It

is an easy thing, comparatively, to make a good ornamental design *per se*, and it is an easy thing comparatively to design an article that will sell; the difficult task is to unite these two—to make a really fine design—agreeable to public taste, that is at the same time so adapted for the manufacture in which it is to appear that it can be produced at a saleable price. But to do this is the *experimentum crucis* of the ornamental Art designer for the masses in this commercial country. The directly commercial and saleable class of designs should not be the only class of origination produced at the central school, but it should be far more widely and markedly practised and insisted on than it has been. In some manufactures it has been done in the schools, but it should be done by turns in all British manufactures admitting of Art. Other designs should be done as “*tours de force*,” but then they must be really fine works of their class, that may be pointed to as showing the high standing of the school, and as supporting the character expected of a central school of such Art in Britain. Let but three or four of such productions be evolved from the school in a year, we will answer for the great advantage it will be to the school and the question. With how much more respect and attention would the Art dicta of the school and the masters be received in all quarters when they could point to these works and say, here are our principles carried out! How the examples would fortify the precepts! Manufacturers and students feeling that the true knowledge to instruct well would accompany the knowledge to do well, all instructions emanating from such a source would be received with a readier welcome, and have a far greater weight than they could have by any other means. It would be practically also, we know well, a vast improvement to the master to have to test his own canon before he sent it forth to do its work. The necessary machinery for evolving a few such works annually is present already in the school. Let the master design and let the student, at a certain remuneration, work under him. This is one mode, and has been sluggishly in action for years, but it should have more vitality by far put into it. By these means probably the most complete works emanating from the school would be produced; for on the very threshold of making a design for manufacture, it is essential to consider exactly how it is to be produced in the manufactured article, and we suppose the master to know this thoroughly. Another mode is for the student to design, and the master to assist and guide him in the production. But all this presupposes considerable outlay: at present a first-class manufacturer can afford to pay to his designer more than that designer could obtain as a master of the central school! Unfortunately, but naturally, the largest remuneration commands the greatest amount of practical talent, and the School of Design may therefore come off second-best in their designs. But this comparative relation of the great government school to manufacturing establishments ought not to exist. There should be such additional sums voted for the central school as would enable it to command the very best talent; and where or when it has that best talent, to afford to it the fullest encouragement and scope for practical display. As it is we are not cognizant of any one design that has proceeded from the schools that holds a very high rank in this branch of Art, nor any one article of manufacture there originated that has

had an extensive sale. We should be glad to find that we are mistaken on this point.

The only important original production that has emanated from the central school has been the "Wellington Funeral Car," which, as far as perfection and elaboration of ornament is concerned, is an unfortunate instance of "Most haste, worst speed." It should not have been attempted within the time. For the mournful and solemn pageant no car was necessary; the bier, carried by a hundred veterans, or at least a square of soldiers of different regiments that had served under the departed hero, would have been far more simple and impressive, and would have been most easily and promptly effected. The well known woodcut designs of Maximilian's triumphs afforded the general idea of the moving edifice; and every nerve was set to work to design, work, and model the various parts, and to get them manufactured in an unparalleled short space of time. The consequence is that there is hardly a single *thorough* piece of work throughout the whole affair, the ornamental modelling especially bearing the stamp of much incompleteness, both in design and execution. We should not have adverted to this by-gone affair at all, had it not been that we still see, temporarily housed in one of the courts of Marlborough House, the costly and hurried sketch (for such is the funeral car) presented without apology for its shortcomings to public inspection in such immediate proximity to many examples of the best nature contained in the museum up-stairs.

This appears ill-judged and unkind towards the establishment. If the interested and curious are to be gratified with a sight of the edifice that tottered to St. Paul's with the remains of our great warrior, let it be in a locality that does not invite comparisons so immediate and invidious. The school, especially in its adolescent state, should attempt those things only which she has ample time to consider and perfect.

But though in the central school practical production should be fostered as an important element, the same pressure to that end should not be applied generally in the provincial establishments; and we have said we would show why it should thus be kept within limits. We will take the instance of print goods in some large town of which they are a staple of manufacture. It is the custom of the firms that produce this class of goods, each season to strive to bring out a fresh set of patterns, of such a nature as they think will meet the taste and demands of the market, and possess such a kind of novelty as will attract buyers. As is evident, each establishment must be more or less in direct competition with each other. This novelty of style perhaps they will attain by some little peculiar arrangement of sprigs, flowers, &c., or some adaptation of dyes and mordants, which must be arranged for in the design. It is astonishing by what slight changes the heads of the business at times manage to impart a novelty and peculiar style to a season's set of patterns. Each of these manufacturers may have two, or three, or more designers—lads and young men principally,—and if the manufacturer is a man of taste himself, as they not unfrequently are, he may bring leaves and flowers from his country house, which he will put before his designers; which, in addition to French and other designs, will suggest the style of combination which he requires. These young men he encourages to go to the local School of Design, to learn outline, shadowing and colouring, and the principles of beauty,

and be instructed generally in Art: but he does not encourage them to design there, or the style that they are engaged upon in his manufactures for the forthcoming season's pattern would infallibly ooze out: they would be occupying themselves in producing variations something like what they were doing for their employer. If particularly good, the designers of other employers, likewise studying at the same School of Design, would be attracted by it, get hold of it, and try their hands upon it. All this, in return, might get to their employers, the operations of whose minds might then be, perhaps unconsciously to themselves, thus: Messrs. So and So are going to bring out such and such a style next season;—well, we think we can do the same thing to look just as well a shade cheaper! And the result might probably be that when the original print came out, its manufacturer would find another, pretty similar in style—not quite so good, perhaps, but with so little difference that the buyer would not regard or value it—already in possession of the market, and underselling the original one of his production! This argument does not hold with equal force in some of the other manufactures, but in all of them, more or less, where local competition exists, it has weight.

The above point is not likely, perhaps, to occur to those who are not pretty well acquainted with the working of provincial schools; but when pointed out, it will be acknowledged as a reason for confining the pressure towards the production in government schools of original designs for local manufactures in some places within limits. This does not apply, however, to the central school; which, from its metropolitan situation and wider objects than a provincial school, should be a sort of University, or high finishing college, and of too general and universal a nature to be touched by the consideration directly applying to a provincial school, the definite locality of certain manufactures.

We are glad to see that the circulation through the provinces of the beautiful articles in the metropolitan museum, which have been largely added to under the present management, and which has been long mooted, is now really about to be in action. Nothing could be a more direct aid to provincial intelligence on such matters than that selected and appropriate portions of the Marlborough House collection should be always on their travels, preaching as they go on the subject of taste and exemplifying its precepts. Much as the students and workmen may require teaching, the public require it far more, and the public, we suppose, will be freely admitted to all these exhibitions. It is important for this purpose that the specimens sent, either belonging to the school or contributed from other sources, should be lodged in apartments fitted for their display, and for the accommodation of visitors. Such a public room or rooms are desirable in all towns for such purposes. No better step in advance can be taken by a town, if it have not such a place of meeting, than to erect, or afford facilities for erecting, such a place of meeting for instruction under cover—for the "Groves of Academus" will not suffice in our climate. We conclude by advocating the widening of the base of elementary instruction in Art, but not by the withdrawal of government support from the provinces. The assistance required to raise the tone, character, original production, and general efficiency of the central school should be afforded by liberal national grants, and the selection and encouragement of the

most thorough and practical teachers; and steps should be taken at once for the circulation through the country of appropriate selections of the collections at Marlborough House of ornamental Art, and of any other instructive selections which may be available, and which probably would be readily lent for the laudable purpose proposed. Above all we recommend more consistency, forethought, and steadiness in the central management.

ART IN CONTINENTAL STATES.

PARIS.—Artistic, and indeed all except war-like, news, is very scarce in Paris; a complete stagnation exists here; instead of statues, cannon-balls are being cast; the bad weather keeps the landscape painters from their accustomed excursions to the green fields and babbling brooks; the absence of any exhibition makes it also very dull. We trust that great efforts are being made for the grand exhibition next year, and that we shall see many names we are unaccustomed to find at the annual exhibitions: hopes are also entertained that the English School will contribute a fair specimen of its talent; this would be very desirable, as the general idea of the French is that the English have no school worthy of that name. There is nothing new respecting the grand exhibition; the building progresses rapidly, the workmen not losing a moment.—An interesting specimen of *Orfèverie* of the "moyen age" has recently been purchased for the Musée de Cluny,—the celebrated altar-piece of gold given by Henry II., Emperor of Germany to the cathedral of Basle. The history of this remarkable piece of goldsmith's workmanship is curious. In the sixteenth century, at the period of the Reformation, most of the gold and silver images were melted; this table fortunately was considered by the townsmen of Basle as a sort of Palladium, and did not share the general fate, having been locked up in one of the subterranean passages of the cathedral, where it remained for three centuries. In 1824 the civil war broke out in the Canton. The town and the country did not agree, and it was settled all treasures should be equally divided. The table was therefore sold to Colonel Theubet by public auction, from whose hands it has been purchased by the minister for the Musée de Cluny. The colonel has also presented the museum with several other interesting antiquities. It is not often so large a mass of gold work is preserved intact, its height is 1 metre, and breadth, 1 m. 78 c.; the work is of the most exquisite taste and execution.—We mentioned in a former number the destruction of the church of St. Benoist; the portal has just been uncovered, carefully taken down, and will be placed in the Cour des Beaux Arts, with other interesting architectural specimens; the modern Goths cut away a considerable part of the beautiful gothic tracery to admit a water pipe.—The architectural commission of the Ville de Paris are considering how the Tour de Latran (formerly in possession of the Knights Hospitalers of St. John of Jerusalem) may be preserved, without injuring the line of the Rue des Ecoles; this interesting part of ancient Paris abounds with antiquities, which, alas! in a few years will have entirely disappeared.—The Academy of Fine Arts, has placed under the arcades of the "Palais des Beaux Arts" the statues which have gained the Prix de Rome from 1826 to 1852. The artists are, Despres, 1826; Dantan, Sen., 1828; Debay, 1829; Jouffroy, 1832; Briant, Jun., 1832; Chambart, 1837; Cavelier, 1842; Guillaume, 1846; Thomas, 1848; Gumery, 1850; and Le Père, 1852.—A society has been formed here for the purpose of executing photographic artistic productions, any artist wishing to reproduce his works, draperies for study, or any other articles for facilitating his labours, will find every convenience there, costumes, models, &c. The principal names of the directors are Leon Coignet, Dauzat, Français, Lassus, Colin, &c. This undertaking will be very useful to painters.—The Emperor has just presented to Monsieur le Commandeur de Schlick, a Danish artist of great talent, a gold box of excellent taste, adorned with magnificent brilliants, and with the Imperial arms. M. de Schlick has occupied himself for more than twenty years with a work which will shortly be submitted to the amateurs of the Fine Arts. The Emperor, in admiring the drawings of this great artist, has addressed to him the most flattering eulogiums, and his majesty wishes publicly to announce his high satisfaction.

ALTERATIONS AND ADDITIONS AT THE BRITISH MUSEUM. A CENTRAL HALL FOR ART.

THE Central Court of the British Museum, which has hitherto hardly been known by the public to exist, is shortly, we understand, to be made available to the direct objects of the institution. It is a large area, and will afford a very considerable additional accommodation. It is proposed to be roofed with glass; and the present idea, we have been told, is to apply it to an extension of the libraries and reading rooms. Although the present arrangements of the library are not all that we could wish, nor is the library itself the most extensive in existence; yet we have cause for gratification in that the facilities it affords for consulting works is at least equal to any institution of the class elsewhere. We shall be glad to see them superior to any. The extension of space for the present collection of books, and for its astoundingly rapid current accumulation, is a necessary as well as a laudable step. But this at once occurs to us:—the light afforded in the present rooms applied to ancient Art, is amply sufficient for libraries and reading-rooms; indeed, a modified light is more agreeable to such studies. If the proposed centre glass structure be used for this purpose, the light of day will have to be much dimmed to bring it to the tone that will not weary the literary student. But, were all the Egyptian, Nineveh, Lycian, Greek, Roman, &c., works of Art, removed into this Centre Court, there would be a noble opportunity for the display of them under a light far more like to that they received in the countries where they were produced, than they possess at present, and far more suitable to display their qualities. By this suggestion we are not indicating any copying of the arrangements in the Crystal Palace, which, though fitted to that undertaking, are not exactly those which we should desire to see repeated in the British Museum. We indicate no following of these, except in as far as they imitate the open air light of heaven, and of the localities for which the works in question were originally designed. Had the ancients understood the manufacture of large plates of clear glass, it is probable that they would have used them largely for top-lights, where they considered protection was necessary; and the temple in which the "Venus of Cnidos" was placed, might have had a crystalline dome. We strongly advocate the assembling and suitable arrangement of all the works of Art in the Museum beneath the proposed crystalline dome there, and that the present Art-rooms should be applied to the purposes of the library. In this case the access to the central halls of Art would be very effective and beautiful from the present front entrance, which would lead at once into the area proposed to be covered; in which, as there are no architectural features at present, there would be free scope for the effective arrangement and display, in historic order, of all the works of Art in question. We have the less hesitation in uttering our ideas on this subject, as the fine collection of marbles contained in our museum are, at present, most inadequately placed and associated. It would be a long task to point out respectively all the individual shortcomings and mistakes in these arrangements—as the colours adopted for the walls, and backgrounds, and floors, for instance, beside yet larger faults. But for one of these evil examples have we space at present. The Museum possesses a female statue, the so-called "Towuley Venus," equal to any female statue in the world. In any other land she would have a temple to herself, or at least would stand mistress of one small room. Her rival, but not her conqueror, in Paris—the "Venus Victrix," or "Venus of Milo,"—is admirably placed in the Louvre; so much so that she looks far better there than we have ever seen any copy of her do elsewhere. But we hold that our poor, ill-used Queen of Beauty looks worse in the British Museum than anywhere else. Although she is the original—the marble—she does not look so well as the plaster casts of her elsewhere; in the collection

at the Crystal Palace—yes, and even at Cremorne! In the Museum she is placed against a wall of far too dark a colour, with a bright moulding running across the back of the head, so as to destroy the outline, presence, and *tout-ensemble* of the whole work. She was actually, when we saw her last, not even in the centre of the side of the room against which she was placed, but almost in the corner, where it was impossible to get an adequate view of her. And this is the way in which we treat the *gem* among our female statues; a creation of beauty which is to be surpassed nowhere for gentle feminine grace and purity, dignified repose, and aristocratic bearing! There seem to have been some glimmerings that she has not been done justice to, for in our late visits to the Museum we have each time, we think, seen her in different parts of the same room. On one occasion the arrangers had actually got so near a feeling of justice as to place her in the centre of it, but at our last visit we found she had gone to the wall again!

Besides the works of sculpture—and we have a noble collection of these, which fact would be recognised fully if they were placed so that they could be seen—which might be afforded appropriate location in the new central hall, there are other works of Art that might have the advantage of all those arrangements for adequate light so desirable in our smoky metropolis, which a crystalline roof would supply. The Museum has a collection of paintings which are placed out of the way, above the bird-cases in the ornithological department, where they can hardly be distinguished in the gloom that surrounds them. Besides these the Institution possesses in its print room, many exquisite original drawings of native and foreign artists that cannot be seen even by the Art student without a special introduction. These should be framed and glazed and displayed, as they are in the Louvre and at Chatsworth. We possess also, in the Museum, a very interesting collection of instructive and beautiful engravings, ancient and modern. A selection from these should be so similarly placed in public view as best to illustrate the history and processes of that valuable Art. We suggest therefore that the central area of the British Museum, proposed to be covered with glass, be applied as Halls of Art, for the reception of the noble works of ancient sculpture and ceramic Art possessed by that Institution, also for the paintings now so badly situated; and that it should also afford fitting accommodation for a selection of the original drawings, engravings, coins, &c., belonging to the Museum, and that these should be so publicly displayed as to be most instructive to the visitors; also that the space consequently vacated by the Egyptian, Nineveh, Lycian, Eginetan, Greek, Roman, Etruscan, &c. collections be applied, as they are well adapted, we believe, to afford the requisite accommodation for the extension of the libraries and reading-rooms.

THE INDUSTRIAL EXHIBITION OF THE GERMAN ZOLLVEREIN, MUNICH.

THE impetus and example given to huge exhibitions of industry and Art in the London Crystal Palace, has been adequately followed up in the splendid building at Munich, and the regularity and punctuality of all its arrangements, which altogether bids fair to become the brightest example of such enterprises in Germany.

A work has been published on this subject, containing the following details. The building occupies part of the botanical gardens, and is of a rectangular, oblong shape, 800 feet long, and 160 broad, the ends of which terminate into accessory buildings, decreasing in size under right angles. The middle of the building is occupied under a right angle by a transept 285 feet long, and 160 broad. The transept and the main building are divided into three naves; a principal nave 80 feet broad, and two lateral ones 40 feet broad. The latter are again

divided by a colonnade, on which reposes part of the wall of the principal nave, which rises considerably above that of the lateral naves, while the wall of the transept reaches over that of the principal nave. This threefold gradation, conjointly with the projection of the transept and the two accessory buildings (east and west), imparts to the exterior a varied, lively aspect, which, as the ceiling is very flat, is not marred by any ascending roof. The plan affords altogether the impression of worthy festivity and splendour. The aggregate area of the building occupies 134,000 square feet, of which 38,400 appertain to the space of the galleries, and 80,000 square feet to the counters, tables, &c. In the intermediate story of the two accessory buildings will be exhibited the musical instruments, and in the upper story the organs, as the example of London has proved their great effect on the mass of the people. Art will occupy a prominent share of the Munich great Exhibition.

After a number of preparatory labours of every kind, the members of the Executive Committee assembled on the 2nd of June in the hall of the *Augsburg Hof*, where all the final detail was settled with the various subordinate bodies. The number of exhibitors amounts already to 6700, and as everyone may be calculated to exhibit at an average ten specimens, the astounding mass of goods which have arrived up to the 15th of June may be calculated. On the 7th of June the king visited the completed pile of buildings, with which he expressed himself exceedingly pleased; and on the 8th the contractor, M. Cramer Klett surrendered the Crystal Palace to the royal commissioners. A second gallery which runs through the whole building, had been yet added to it at the latest period. The opening of the Exhibition on the 16th of July, will be commemorated by a splendid medal. The front of the Munich medal is formed by the portrait of the King of Bavaria. The reverse will exhibit the triumph of industry, which will be represented by the figure of a female, whose head is encircled with a laurel crown, holding in one hand a cornucopia, in the other a spindle, as the symbol of industrial labour, and riding on a winged chariot, representing the power of steam. The figure will be seen *en face*. The design is by M. Voigt, *medailleur* of the mint of Munich.

MINOR TOPICS OF THE MONTH.

ANNIVERSARY OF AMERICAN INDEPENDENCE.—It is known to many that Mr. Peabody, the eminent financier, annually invites to dinner a large number of his own countrymen, with many English gentlemen, to commemorate the Anniversary of American Independence. This year the festival, held at the Star and Garter, Richmond, was distinguished by one of the most remarkable incidents of modern times. It is usual on all such occasions to place conspicuously in the dinner-hall, a portrait of George Washington; but the guests were in the present instance gratified yet startled to find on either side of the patriot-hero, a portrait of her Majesty the Queen of England, and of his Royal Highness Prince Albert; while the mingled banners, the union-jack and the stripes and stars, waved above and around the group. Surprise was converted into enthusiastic delight, when the assembly was informed that this compliment was the spontaneous act of the Queen and Prince, who, having accidentally learned that the festival was to take place, as heretofore, lent these pictures to grace it, and to signify their participation in the generous and affectionate intercourse that happily exists between the people of England and the States. The portraits were those full lengths by Winterhalter, which adorn the throne-room at Windsor. The result was as might have been expected; it fell to the lot of Sir Emerson Tennant to propose the toast of the evening, and when, with exceeding and touching eloquence he alluded to this act of the Queen and Prince, the burst of applause was such as we have rarely heard in any assembly, public or private. We may regard this circumstance as

one of the auspicious signs of the times. It was said, and with pardonable warmth, by one of the speakers, that there would be "jubilee in hell," if the evil spirits, either of anarchy or of despotism, could work a quarrel between England and the States. Happily, there is no peril of so disastrous a calamity; but if there had been, this grace of the British Sovereign would go far to avert it. The compliment was in a degree personal to Mr. Peabody; there are few gentlemen so extensively known, and none more universally respected, but the incident has a wider significance when it is remembered that the occasion of the fête was to commemorate the DECLARATION OF AMERICAN INDEPENDENCE!

THE CLOSING OF THE EXHIBITIONS.—The exhibition season has now terminated. The Royal Academy closed its doors on Saturday, the 22nd of July, on the best exhibition that has ever hung on its walls. The season opened with the prospect of increased taxation, and under pressure of a war commenced after nearly forty years of peace. This affects the funds, but it does not seem to repress the demand for Fine Art of a certain quality. With respect to works of merit, this season offers no unfavourable comparison with any that have preceded it. The Old Water Colour Gallery closed also on the 22nd of July; this is one of the most popular and successful of the pictorial exhibitions, and their walls are generally all but cleared, and this season is not an exception to the rule. On the 29th the New Society of Painters in Water Colours closed their doors, and on the 29th the Society of British Artists, and the National Institution, terminated their season. The conversation at the Royal Academy took place on the 26th of July; we shall be prepared to speak of this agreeable annual re-union in our next number.

THE NATIONAL GALLERY.—The bequests of Lord Colborne are now to be seen in the gallery; consisting of two pictures by Rembrandt, one by Vander Neer, a game picture by Weenix, one by Spagnoletto, one Teniers, and one Berghem; and the "Parish Bandle," by Wilkie. These works are all in excellent condition, and of a character likely to be serviceable to painters. In the "Parish Bandle," Wilkie is equal to himself in expression and descriptive power, but in its effect the picture has never been such a favourite as others in which the purposes of the darks are at once seen. The masses of shade are heavy, opaque, and overbearing; it wants the depth of the "Blind Fiddler," "Blind Man's Buff," the "Village Fair."—In fact, the "Parish Bandle" is Wilkie's darkest picture: that is, it is a work in which the shades are overpoweringly felt; but the story is, as usual, pointed and circumstantial, and the characters are living realities. The collection will be rich in Rembrandts: those bequeathed by Lord Colborne are two portraits, one of a young woman, the other that of an old man. The female head has been carefully painted, and finished, apparently, without glazing; it is unusually fresh in colour: two hands are shown, but they are very carelessly drawn. The head of the old man contrasts in manner very strikingly with this, as affording another example of what is more particularly his own feeling. The colour is not that with which Rembrandt usually painted his aged heads—it is too youthful. The subject of the Teniers is a party playing at "trio-trac," or backgammon. The picture is in such excellent preservation that every passage is clearly distinguishable; it is full of light, and the middle and darker tints are very transparent, from having been painted at once, and not afterwards touched. It exemplifies the principle of colour rigidly and literally adhered to by Teniers, Ostade, and others of the Dutch painters: that is, the assemblage of a few principal colours in the nearest part of the composition, with a subdued repetition of the same in the background. The Vander Neer is one of the finest small landscapes of the Dutch school; by a curious coincidence there is at present in the British Institution a picture, also by Vander Neer, very like it in subject and treatment. It shows a Dutch town on the banks of a river, of which the stream is broken by inlets. The whole of the ground lies low; and rarely do we see a more captivating arrangement of dark and

light. It is a dark picture, but every object is distinct; the distant perspective, and all the nearer material, as houses, trees, boats, and water, are made out with perfect distinctness. The sky is that of a clouded moonlight effect, full of dark and light masses, alternated with masterly power. The Berghem is a landscape with figures: consisting, like so many of the works by the same painter, of a breadth of middle-toned foreground, with well-drawn and spirited figures and cattle—the colour of the latter, in the present case, moderating the warmth of the foreground by exceeding it. The Weenix is a large picture—a composition of game, a dog, and other material—by no means so interesting as the pictures we have described, nor is it equal to them in condition. These pictures have been long well-known; they have all, we believe, been seen in the British Institution.

DR. WAAGEN.—As we supposed, there was no truth whatever in the rumour which gave to this accomplished critic the appointment of Director of the British National Gallery. His visit to London is entirely private: to enjoy intercourse with old friends, and to continue his inquiries concerning pictures in this country, probably with the view to a supplementary volume of his "Art Treasures in Great Britain."

LOCAL MUSEUMS OF ART.—The following minute on aiding the formation of Local Museums of Art has been recently issued by the Board of Trade: "The Lords of the Committee of Council for Trade are desirous that local Schools of Art should derive all possible advantages from the Central Museum of Ornamental Art, and are prepared to afford assistance in enabling them to do so. Their lordships are of opinion that if articles belonging to the central museum were circulated among the schools of art and publicly exhibited, the instruction given in the schools would be aided; the formation of local Museums encouraged; the funds of the local schools assisted, and the public knowledge of taste generally improved. With these views my lords have directed that collections should be made of articles from each of the divisions of the central museum, namely—glass, lace, metals, ivory carvings, &c.; pottery, paper hangings, and woven fabrics: and, that they should be sent in rotation to local schools making due application, and expressing their willingness to conform to the following conditions. 1. That adequate provision be made by the committees of the local schools for exhibiting—during a limited period—the collections to the students and the public, both in the day time and the evening. 2. That the committee of the school endeavour to add to the exhibition by obtaining loans of specimens from the collections of private individuals in the neighbourhood. 3. That the students of the schools be admitted free; but that all other persons, not students, pay a moderate fee for admission, which should be higher in the morning than the evening. To enable artisans and others employed in the day-time to share in the benefits to be derived from the collection, the fee on three evenings in the week should not exceed one penny each person. 4. That any funds so raised should be applied—1st, to the payment of the transport of the collection to the school and other expenses of the exhibition; and, 2nd, that the balance be appropriated in the following proportions, namely, one quarter to the masters' fee-fund; one half to the purchase of examples for a permanent museum, &c.; and, one quarter to the general fund of the school. Committees of schools desiring to receive the collections are requested to make application in a form which will be supplied if asked for."

THE SELECT COMMITTEE OF THE HOUSE OF COMMONS, appointed to examine into the system under which public-houses, &c., are sanctioned and regulated, have reported concerning the project of opening the Crystal Palace at Sydenham on the Sabbath. Without expressly advocating the principle, their report leads to the supposition that such opening is advisable; but their opinion is based upon the fact that there is inconsistency in closing this place of public amusement while "Cremorne" and "the Eagle Tavern" are open; but these are open by an evasion of the law; and it would be easy to pass a law which might effectually prevent the

evil. For ourselves, we believe that so long as intoxicating drinks are permitted to be sold within the building, so long it will be expedient to forbid Sabbath-day assemblages within it. One privilege or the other the Crystal Palace must give up. It is all very well for "a working man," whose testimony is quoted in the report, to say that "much drunkenness prevails on Sundays in the neighbourhood of the Palace." In this case the vice has not the solemn sanction of a legislative enactment, which it would have if it took place within the gates. Originally, the Company took this view of the matter, and in such a spirit they put forth an impressive document, assuring the world that they would, under no circumstances, sell intoxicating drinks, because they desired to prove that men could be amused, instructed, and excited without them. Nothing more is asked of the directors than that they keep this pledge.*

ARISTOCRATIC ART-REUNION.—Amid the fashionable assemblies which congregate during the season we may notice one—and we do so with exceeding pleasure—held at the mansion of the Viscountess Combermere, in Belgrave Square, early in the last month. On this occasion the visitors met for the purpose of inspecting a large collection of paintings and drawings by amateur artists among the nobility and gentry: the exhibition was got up under the auspices of her ladyship. In our notices of the amateur exhibitions which for two or three years past have been held in Pall Mall, and which we regret to find discontinued this year, it has been our agreeable duty to speak in eulogistic terms of the productions seen there; from these we are inclined to argue most favourably of the knowledge, no less than the love of art, that now prevails among a large body of our aristocracy. We understand the saloons of Lady Combermere showed no diminution of talent, or of practical zeal in the cause of art. She has in this "move" set a notable example alike honourable to her intellectual taste and her discernment of what the age requires even in the highest ranks of society.

THE NELSON MONUMENT.—We remember that when the commissions were issued to the four

* **THE SCOTCH PUBLIC HOUSES ACT.**—The Lord Provost of Edinburgh has addressed a letter to the *Courant*, in which he states that since the act for closing the public-houses on Sunday, there has been so great a decrease in the number of commitments for crime that he thinks it probable that the 12,000l. recently demanded by the prison board for the enlargement of the prison will not be required.

In 1852 the following letter was addressed by the Crystal Palace Company to Mr. George Cruikshank. It requires neither note nor comment in 1854:—

THE CRYSTAL PALACE COMPANY,
8, Adelaide Place, London Bridge,
Dec. 14th, 1852.

SIR,—I have the honour to acknowledge the receipt of your favour of the 13th inst., which, as chairman of a temperance meeting to be held to-morrow at Exeter Hall, you ask me whether the Crystal Palace Company ever did, or do now, contemplate supplying the public at their refreshment rooms with any intoxicating liquors or strong drinks whatever at any time or under any circumstances? I have great pleasure in being able to give the most distinct reply to your question. The Directors of the Crystal Palace will not allow, and have never intended to allow, the sale of intoxicating liquors or strong drinks at any time or under any circumstances in their grounds. The Directors of the Crystal Palace Company feel that they would have failed in duty to the public as well as in duty to themselves and to the objects they profess, had they not from the outset acted upon this determination. It has been held as a reproach that the people of England are incapable of employing their leisure hours without having recourse to the bottle. The Directors are of opinion that the people would never have been subjected to the reproach had care been taken to have furnished them with a higher and more ennobling recreation. The masses have invariably shown that they prefer the highest enjoyments to the lowest, and when the Directors had established their plans for securing the former at the Crystal Palace, they took care effectually to exclude the latter by asking the Prime Minister when he granted a charter to insert a clause forbidding for ever the sale of stimulating drinks within the park and building of the Crystal Palace Company. That clause has been duly inserted, and runs as follows:—"And we do hereby declare that this our royal charter is granted on the condition following, that is to say, that no spirituous or other fermented or intoxicating liquors shall be furnished to the persons visiting the said building or ground of the said company."

I am, Sir, your obedient servant,
GEORGE GROVE, Secretary.

GEORGE CRUIKSHANK, Esq.,
45, Mornington Place.

sculptors who were charged with the execution of the bas-reliefs of the Nelson monument, there was no standard named for the figures; it was, we believe, vaguely prescribed that they should not be "less than" a certain stature. Now that the four faces of the base are completed, the different scales upon which the compositions have been modelled are more than ever apparent. This may seem a trifling discrepancy; but it is by no means so—it is of importance enough to destroy the uniformity of the narrative. We know of no other public monument in Europe presenting the like anomaly. The figures in the frescoes of the Poet's Hall vary in size; but in these a difference is not so objectionable, because each picture is perfect in itself. If these four compositions formed four panels upon the same face the effect would be purely absurd. If a standard were overlooked by the committee, it ought not to have been forgotten by the sculptors; but the artists of our school are too much accustomed to work independently,—thus the uniformity of any public work left to discretion, where several artists are employed, is sure to be sacrificed to caprice. When Bailey exhibited his sketch of the statue of Nelson, the same that is on the column, to a committee of old officers whose remembrance of the hero was yet fresh, nothing would satisfy them but the identical hat, the ill-fitting coat, and every line of the cordage of his face. This was not necessary for a work that was to be removed so far from the eye. Even in the small figures which represent Nelson, this precision is not observed: had there been more of this spirit in the bas-reliefs, they had been in so far improved. The west face, which has been so long wanting, is now in its place; the subject is the battle of St. Vincent, and the particular incident is Nelson receiving the sword of the officers of the enemy's ship, which he hands to his coxswain Fearnley, who very unceremoniously puts them under his arm. The figure of Nelson is so bold in relief as to be all but a statue, and there is a breadth and grandeur in the treatment which elevate the work far above the level of the others, from all of which it differs in the entire absence of useless detail; but the incident is not very clear—if it were not known that the officer was surrendering his sword, the relation between the figures would not be very easily made out. It is also a mistake to enwrap the surrendering officer in drapery,—he was a seaman, and should wear a seaman's costume; this treatment gives breadth and assists composition, but it is not sufficiently understood. In this work the figures are few, but they are large; one, if it were erect, would be colossal. In the others they are smaller, but various in stature. The cause of this work having been so long in course of completion, arose from some difficulty with respect to the casting, but at length the four faces are complete; in the meantime two of the artists by whom they were executed have been borne to the grave. There are yet the four lions to come on the spurs of the base; but before these appear it will be forgotten that it was ever intended to place them there.

PRE-RAPHAELITISM.—Dr. Waagen has recently addressed a letter to the *Times* on this subject, which, from the pen of so eminent an Art-critic, is worthy of all attention. In this communication he utterly and entirely deprecates the introduction of such a style of painting into modern Art, as altogether unadapted to the age in which we live, and as, therefore, in some degree, a recurrence to the comparatively unenlightened taste, and to the absence of technical knowledge, which existed in the mediæval times. And yet he can "sympathise entirely with the painters (*moderns*) of this class, both German and English, in the exceeding attractiveness of that pure and earnest religious feeling which pervades the works of Fiesole, and other masters of the fifteenth century. I also comprehend the liability in their minds to identify the expression of that feeling with the forms peculiar to their expression. At the same time, it is no less true that this identification, and the efforts, however well meant, to which it has led, are totally mistaken, and can only frustrate that end for which these painters are so zealously labouring." After some few further observations

to bear out this part of his argument, Dr. Waagen thus proceeds to point out the unsuitableness of "Pre-Raphaelitism" to our own times:—"It must also be borne in mind that the whole style of feeling proper to the early masters, deeply rooted as it was in the religious enthusiasm of their times—of which it may be considered as the highest and most refined fruit—cannot possibly be voluntarily recalled in a period of such totally different tendencies as the present. It stands to reason, therefore, that the pictures even of the most gifted modern artists, produced by such a process, can at most be considered but as able reminiscences of the middle ages, but by no means as the healthy expositors of the religious feeling, now, thank God, greatly revived, and proper to our age, or of the resources of Art so plentifully within their reach; while those of the less gifted, able only to counterfeit the defects, but not to emulate the spirit of the olden time, present a scene of misplaced labour, the most painful a true lover of Art can well behold." There are few, we believe, even among the ardent admirers of the system, who will be disposed to question the truth of these remarks, or who could successfully argue against them. They are confirmatory of what we have ourselves frequently written and said. Dr. Waagen next proceeds to show how the great modern painters of Germany—Cornelius, Schnorr, Overbeck and others—who first started this new movement, were forced ultimately to give up their extreme theories, and to bring their practice within the scope of modern understanding and of naturalism; although, he adds, Overbeck "alone, of all the higher artists, has never entirely thrown off the erroneous theories he started with, and has thus deprived many of his finely-conceived pictures of their full powers of expression as works of Art." From generalities the writer refers to a single particular, selecting Mr. Hunt's picture of the "Light of the World" as an example of errors of conception and treatment; Dr. Waagen analyses this picture at considerable length; we need scarcely say his opinions do not agree with those of Mr. Ruskin, recently communicated through the same channel as the doctor's letter, namely, in the *Times*. We can scarcely expect Dr. Waagen's remonstrance will much influence those to whom it is more especially addressed, though we trust it will be effectual in enabling them to perceive some of the "errors of their ways."

THE STATUE OF KING CHARLES THE FIRST at Charing Cross, has received some attention lately at the hands of the government, and among estimates to be voted for the current expenses of the year, the sum of one thousand pounds is to be asked for restoring the pedestal and repairing the statue. The sword of the latter was abstracted a few years ago, and being a genuine work of the time of Charles, was tempting to the cupidity of some collector. This we suppose will be restored, as prints of the statue exist sufficiently clear to enable it to be remade. The pedestal, the work of Grinling Gibbons, will of course be entirely renewed. Still we hardly see how so large a sum as one thousand pounds can be requisite for this work; the statue requires little or nothing to be done to it.

ANCIENT TOPOGRAPHY is so rarely to be met with, particularly in connection with London, that we are glad to record the fact of a curious picture existing at Hatfield, which represents a public *fête* in the fields at Horsleydown, and which has received elucidation lately in the Society of Antiquaries by Mr. G. R. Corner of Eltham. The picture appears to be the work of a Flemish artist, and bears date 1605; it once had a long inscription of which little remains but the name Hoefnagel, being that of the artist who furnished the curious view of Nonsuch House for Braun's "*Civitas orbis Terrarum*." The view is singularly curious, showing the Tower and surrounding buildings as seen across the Thames, a greensward being where Tooley Street now stands upon which is erected a Maypole, and many youths are practising archery in the fields beside it. An entertainment is preparing in the middle distance at an hostelry, the board being sumptuously laid out and decorated with flags and green boughs; the cooks busily

employed in close contiguity. A wedding-party is leaving the church, and the foreground is filled with figures in the costume of the day. It is altogether a valuable illustration of London life in the age of Elizabeth.

DEPARTMENT OF SCIENCE AND ART.—The following notice has within the last few days been issued from Marlborough House:—"Special Prizes for the Paris Universal Exhibition of 1855. —Forty prizes of the value of 8*l.* are to be awarded to those students who take medals in the greatest number of stages in each of the exhibitions. Twenty prizes to be awarded in the autumn examination of 1854, and twenty prizes in the spring exhibition of 1855. These prizes are to enable the most deserving students to visit the Paris Universal Exhibition of 1855, and each student will be required to make a written report of his observations on that exhibition. They will be awarded among the students of all the Schools of Art throughout the kingdom." This is a wise and liberal offer on the part of the heads of this department; one that must act as a stimulant to the students of every school; the provision attached to it has also been judiciously made: it will prevent a visit intended for useful and practical purposes being converted into one solely of pleasure.

THE HOSPITAL FOR CONSUMPTION.—The Fancy Bazaar recently held in the grounds of Gore House, Kensington, for the benefit of this most praiseworthy and well-conducted institution was attended by a very large number of visitors. The stalls were amply provided with the elegancies and "knickknackeries" usually contributed on such occasions—a supply which, by the end of the second day, was, to use a commercial expression, "cleared off" by the buyers. The immediate object of the sale was to assist in completing the new wing of the building at Brompton: we know not what amount was realised at Gore House, but we do know, whatever the sum may be, there will still be abundant room for the exercise of benevolence on behalf of this charity, one to which we have, from its foundation, felt bound to give our most zealous and hearty support.

PUBLIC GRANTS to be voted in the present year for the purchase of land at Kensington Gore, necessary as additions to that obtained for the New National Gallery and other institutions connected with science and art, are estimated at 27,500*l.*, being 122,500*l.* less than the original estimate made in 1852, which was then fixed at 150,000*l.* It is seldom that so great a decrease appears when money is asked of a government. The purchase of Burlington House, Piccadilly, of the trustees of the Hon. C. C. Cavendish, is to cost 140,000*l.*; it is a freehold, and is to be devoted to public use.

THE EDUCATIONAL EXHIBITION open at St. Martin's Hall, and in connection with the Society for the Encouragement of Arts, is replete with every novelty useful for those to know who have the training of the juvenile mind. The hall and anterooms are crowded to repletion with a series of models, prints, maps, books, &c., the produce of our own and other countries; bringing into one focus a general view of all that modern teachers at home and abroad have perfected, to assist in the great cause of education. It is a singular gathering of all kinds, converging to the one great end of juvenile instruction, and is suggestive of deep thought. So important and remarkable a series of educational helps cannot fail to be of the greatest advantage to teachers in general, who cannot possibly be aware of the large provision made for their use all over Europe. The bookselling department on the upper floor is an equally remarkable gathering of juvenile literature; its quantity will no doubt surprise many who reflect but little on the fecundity of the modern press. The exhibition was opened by his Royal Highness Prince Albert in person; and the inaugural lecture was delivered by Dr. Whewell, the Master of Trinity College, Cambridge. He was succeeded by other able lecturers throughout the month of July, and they will be followed by others during August. Among the names of the lecturers are many well known to science, and the subjects they have chosen are all intimately connected with the great educational scheme, which has been so

ably completed by the Society within these walls. The whole of the charges for admission to the exhibition and lectures are of the most moderate kind, and we have little doubt that the wise and liberal policy which characterises the whole, will be largely beneficial to the important class for whose advantage it has been established.

MONUMENT TO JAMES MONTGOMERY.—Mr. John Bell, the accomplished sculptor, who was chosen to execute the Guildhall monument to the Duke of Wellington, has been selected to execute the statue to the late poet of Sheffield. The compliment was gracefully conferred upon him: he was not called upon to compete, but owed the appointment solely to his established and merited fame.

THE SITES OF ROMAN TOWNS IN ENGLAND are in many instances obliterated by time and change, but though their absolute walls do not meet the eye, a little research may still develop their foundations. This is the case with that of Noviomagus, which modern research has proved to be in Holwood Hill, near Keston Heath, Kent. About thirty years ago, the late A. J. Kempe commenced researches on the spot, induced thereto by the reports of farm labourers, who had detected the debris of ancient buildings. He discovered various sarcophagi and other antiques, as well as the foundations of a circular temple. Within the park of Holwood are the remains of a fine camp with triple ramparts, and "Cæsar's Well," the source of the Ravensbourne, is in close contiguity. The interest of the discovery brought together some few antiquarians, and the pleasure of their friendly intercourse led to the formation of a club, bearing the name of the old Roman city; among the members of which may be noted many celebrated in art and literature, who still meet to discuss topics of interest, and promote that good feeling and social intercourse which Dr. Johnson so happily defined the word "club" to characterise. This society exists and flourishes under its name—"the Society of Novio-magus."

A MILLION AT THE CRYSTAL PALACE.—There is a rumour, to which we allude for no other reason than because it is a rumour—that the Directors of the Crystal Palace intend to issue a million life-tickets at one guinea each. There can be no truth whatever in this rumour, which is in reality a scandal; such an act would be suicidal. Purchasers would not be obtained to anything like the required amount, while all the evils of so unnatural a plan must infallibly be felt as an earthquake by the structure.

REJECTED PICTURES.—This is always a painful subject, but it presses this year unusually on the attention, since at nearly all the institutions the number of rejected works is, we believe, greater than on any antecedent occasion. It cannot be asserted that any considerable proportion of works usually rejected are worthy of exhibition, but it is well known that among these there are works worthy of any exhibition. To an artist there is nothing more prostrating, as well in reputation as in energy, than that his works should be at one time well received, and at another declined. Many labour earnestly for months upon a picture, in the hope of ultimate remuneration, but if it be refused exhibition, the hopes of the year are blighted. We know that every available inch of room is appropriated, but it is not always the best pictures that are hung. It would be hopeless to attempt to please everybody; yet if the best pictures were disposed in the best places, and all others were placed according to their respective merits, such an act of even-handed justice would silence all cavilling. There is no artist of acknowledged talent who would not coincide in any measure that would help men who are struggling against the monopoly of others who are fortunate rather by their position than their genius and power. It is clear that for the number of works worthy of exhibition there is an insufficiency of space; the profession is already divided into too many competing societies; it is by no means desirable that these be increased, but the points which any consideration of a remedy for the evil would involve, must be treated at a length that would here be inconvenient. We may be upon the eve of beneficial changes, but the mere prospect brings little consolation to the breaking hearts of those who are victims of the present state of things.

REVIEWS.

THE POETRY OF CHRISTIAN ART. Translated from the French of A. F. RIO. Published by T. BOSWORTH, London.

How is it we are indebted to female writers for many—we may almost add, most—of the best works relative to Art, which have appeared in modern times? Mrs. Jameson, Mrs. Merrifield, Mrs. J. Foster, and now another lady whose name is not indicated, are among the great artistic literati of our day; to their laborious researches, pure taste, learning, and enthusiasm, the student of ancient Art must acknowledge the highest obligations. It may perhaps be said that the last two are only translators. Granted; yet still they have done good service by their translations, while Mrs. Foster's edition of Vasari is enriched with very many original and instructive notes of her own. Now let us see whom we have of the opposite sex. We can only call to mind at present Sir C. L. Eastlake, Lord Lyndsay, Mr. Ruskin, Mr. Stirling, and Roscoe, the translator of Lanzi, making almost an even balance of numbers. But admitting Art to be a theme in many respects peculiarly adapted to the female pen, is it natural to expect that the labours of the field should be almost equally shared by both sexes? Is it that man thinks them beneath his assumed more vigorous arm and more powerful intellect? or because he is deficient in that calm and patient industry which searches out, analyses, compares, and digests,—or he lacks the graceful emotions of the heart and softening influences a true feeling for Art must engender, and without which it is impossible to write of it, except coldly and unimpressively? We stop not to answer our queries, but leave them for the consideration of those to whom they may apply, and from whom we should rejoice to hear some reason that would satisfy us why their sickle is not yet thrust more frequently into the harvest. All honour to those, and especially to the ladies, who have reaped, and are continuing to reap, for the benefit of mankind.

Whatever opinion we may form as to the artistic merits of the restorers of the art of painting, the majority of whom confined their practice to sacred and legendary Art, it cannot be denied that they were instigated, generally, by high and holy principles, resulting from deeply seated religious feeling, blended, however, with much superstition and traditional lore. The church and the cloister were the great depositories of Christian Art, as it is called. The painters of that time worked less for fame, than as an exhibition of their faith; and if the pictures of Cimabue, Giotto, and others of the Romano-Christian school show only the glimmerings of the lamp of knowledge, they are brilliantly illuminated with the lights of enthusiasm and simple yet sacred earnestness,—qualities that may well be accepted by the lover of truth in lieu of the beauty and grandeur which mark the productions of later ages, when paganism and naturalism invaded the dominions of religious Art. There can be little doubt, as the translator of Rio observes in her preface, that it was the enthusiasm of these early painters, and their belief in their high vocation, which "animated and inspired them; and, notwithstanding the technical difficulties with which they were surrounded, gave that surpassing purity and unearthly character to their compositions, which are sought for in vain in the works of the later painters."

For such reasons, therefore, it is that we always look upon a picture by any of those primitive artists—notwithstanding its singularity of ideas to the eye of a modern, and the absence of those qualities which are now considered alone to constitute beauty—with feelings of respect almost akin to veneration. They were the men who cleared the way for the reception of, and taught the public mind fully to appreciate, Raffaele and Guido, Correggio, Da Vinci, the Caracci, and many more,—that great army of Christian artists of which their predecessors were the pioneers. And hence too we welcome any book which, like M. Rio's work, helps us to understand, and fosters our admiration of, what they laboured to achieve: but his writings do not stop with them; he takes a rapid review of the various Italian schools down to the decadence of the Venetian, the latest in existence, as it was the furthest removed from the primitive simplicity of the earliest, the Sienese, so soon followed by that of Florence. In all that he says concerning the painters and their pictures we recognise a just discrimination, a knowledge of what true Art is, and an ardent love of it; while he brings to the elucidation of his subject a freshness of imagination and a vividness of description which render his remarks peculiarly attractive. Our thanks are due to the translator for placing so

charming a volume before us,—though indeed it scarcely reads like a translation, so free is it from all foreign idioms and expressions; but we would take the liberty of asking her whether the quotation from the poem by Mr. Monckton Milnes, introduced into the last chapter, appears in M. Rio's work? We scarcely understand how it should come where we find it, especially with reference to the context.

HIDE AND SEEK. By W. WILKIE COLLINS. Published by R. BENTLEY, London.

In our notice last month of "Ambrose the Sculptor," we offered a suggestion that the life of an artist might furnish a good subject for the novelist who had the ability to work out the materials which such a history could afford him. One of the principal characters in Mr. Collins's "Hide and Seek" is an artist; but the writer has not sketched him as labouring in his vocation amid alternations of despair and hope. "The painter in this story," he says, "only assumes to be a homely study from nature, done by a student who has had more opportunities than most men, out of the profession, of observing what the novelties of artist-life, and the eccentricities of artist-character, are really like, when they are looked at close. It may be necessary to mention this, by way of warning, as I have ventured on the startling novelty, in fiction, of trying to make an artist interesting, without representing him as friendless, consumptive, and penniless, to say nothing of the more daring innovation of attempting to extract some amusement from his character, and yet not exhibiting him as a speaker of bad English, a reckless contractor of debts, and an utterly irreclaimable sot." Mr. Collins has perfectly succeeded in his attempt. Valentine Blyth, the painter, is an enthusiast in his art, but an amiable, rational, sensible, though not strong-minded, man; in fact, a "naturalist" in his art and out of it; a painter who loves his profession so dearly, and fancies himself so well able to grapple with it at all points, that he hesitates at nothing, whether it be the portrait of a horse, or of a baby in swaddling clothes, a "grand classical landscape with Bacchanalian nymphs," or "Columbus in sight of the New World." Mr. Blyth's exhibition of his pictures to his friends and—patrons! prior to sending them to the Royal Academy is capitally hit off.

"Antonina," and "Basil," have placed Mr. Collins among the most popular of our living novelists: his "Hide and Seek" will not lessen his reputation, but the contrary. The heroine of the story is a deaf and dumb orphan girl, of great beauty, picked up by Mr. Blyth, from a company of strolling players, taken home by him, and "hidden," lest she should be found by any chance relatives, as a companion to his invalid wife; in time, however, there comes one to "seek" her; hence the title of the story. The "Madonna" of Mr. Collins is a pure and lovely creation, reminding us of the "Nina" in Bulwer's "Last Days of Pompeii." The idea of making a young girl, bereft of the powers of speech and hearing, but exquisitely sensitive to that of sight, and able to appreciate all the sources of enjoyment which a true painter feels—to make such an one a helpmate in the studio, as well as the friend and companion of another woman, delicate in mind as feeble in body, was a new and most happy thought; these two characters are touchingly and charmingly described. There are others of a different description; Mr. Zachary Thorpe, who endeavours to force his son to "take kindly to religious teaching" by rendering it irksome and distasteful—how many Mr. Thorpes are there in the world!—and, in consequence, he breaks through all restraint and runs riot. Then there is a strange wild fellow, called Mat, who has travelled into savage regions, lost his scalp in a foray with wild Indians, and comes home from the diggings with his tomahawk, his tobacco-pouch, some bear skins, and his pockets lined with bank-notes. These are the chief personages of Mr. Collins's tale, we shall leave our readers to find out for themselves what they do, and what becomes of them all.

The writer's observation of nature, animate and inanimate, and his powers of description, are clear and vigorous; he can be humorous or pathetic, gentle or boisterous; can paint the tastefully ornamented chamber of the bed-ridden invalid and its inmates, or the noisy revelries of the dissipated frequenters of the "Temple of Harmony," or the peculiarities of a painter's studio, with the hand of a master. The portraits are all well-drawn, and truthful, but we would take the liberty of warning Mr. Collins, who is still comparatively a young author, against the use of coarse and even impious expletives; this is an age when vulgarisms, even in works of fiction, and in the representation of low-life characters, as they are termed, will not be tolerated; it is the absence of these which renders

sculptors who were charged with the execution of the bas-reliefs of the Nelson monument, there was no standard named for the figures; it was, we believe, vaguely prescribed that they should not be "less than" a certain stature. Now that the four faces of the base are completed, the different scales upon which the compositions have been modelled are more than ever apparent. This may seem a trifling discrepancy; but it is by no means so—it is of importance enough to destroy the uniformity of the narrative. We know of no other public monument in Europe presenting the like anomaly. The figures in the frescoes of the Poet's Hall vary in size; but in these a difference is not so objectionable, because each picture is perfect in itself. If these four compositions formed four panels upon the same face the effect would be purely absurd. If a standard were overlooked by the committee, it ought not to have been forgotten by the sculptors; but the artists of our school are too much accustomed to work independently,—thus the uniformity of any public work left to discretion, where several artists are employed, is sure to be sacrificed to caprice. When Baily exhibited his sketch of the statue of Nelson, the same that is on the column, to a committee of old officers whose remembrance of the hero was yet fresh, nothing would satisfy them but the identical hat, the ill-fitting coat, and every line of the cordage of his face. This was not necessary for a work that was to be removed so far from the eye. Even in the small figures which represent Nelson, this precision is not observed: had there been more of this spirit in the bas-reliefs, they had been in so far improved. The west face, which has been so long wanting, is now in its place; the subject is the battle of St. Vincent, and the particular incident is Nelson receiving the sword of the officers of the enemy's ship, which he hands to his coxswain Fearnley, who very unceremoniously puts them under his arm. The figure of Nelson is so bold in relief as to be all but a statue, and there is a breadth and grandeur in the treatment which elevate the work far above the level of the others, from all of which it differs in the entire absence of useless detail; but the incident is not very clear—if it were not known that the officer was surrendering his sword, the relation between the figures would not be very easily made out. It is also a mistake to enwrap the surrendering officer in drapery,—he was a seaman, and should wear a seaman's costume; this treatment gives breadth and assists composition, but it is not sufficiently understood. In this work the figures are few, but they are large; one, if it were erect, would be colossal. In the others they are smaller, but various in stature. The cause of this work having been so long in course of completion, arose from some difficulty with respect to the casting, but at length the four faces are complete; in the meantime two of the artists by whom they were executed have been borne to the grave. There are yet the four lions to come on the spurs of the base; but before these appear it will be forgotten that it was ever intended to place them there.

PRE-RAPHAELITISM.—Dr. Waagen has recently addressed a letter to the *Times* on this subject, which, from the pen of so eminent an Art-critic, is worthy of all attention. In this communication he utterly and entirely deprecates the introduction of such a style of painting into modern Art, as altogether unadapted to the age in which we live, and as, therefore, in some degree, a recurrence to the comparatively unenlightened taste, and to the absence of technical knowledge, which existed in the mediæval times. And yet he can "sympathise entirely with the painters (*modern*) of this class, both German and English, in the exceeding attractiveness of that pure and earnest religious feeling which pervades the works of Fiesole, and other masters of the fifteenth century. I also comprehend the liability in their minds to identify the expression of that feeling with the forms peculiar to their expression. At the same time, it is no less true that this identification, and the efforts, however well meant, to which it has led, are totally mistaken, and can only frustrate that end for which these painters are so zealously labouring." After some few further observations

to bear out this part of his argument, Dr. Waagen thus proceeds to point out the unsuitableness of "Pre-Raphaelitism" to our own times:—"It must also be borne in mind that the whole style of feeling proper to the early masters, deeply rooted as it was in the religious enthusiasm of their times—of which it may be considered as the highest and most refined fruit—cannot possibly be voluntarily recalled in a period of such totally different tendencies as the present. It stands to reason, therefore, that the pictures even of the most gifted modern artists, produced by such a process, can at most be considered but as able reminiscences of the middle ages, but by no means as the healthy expositors of the religious feeling, now, thank God, greatly revived, and proper to our age, or of the resources of Art so plentifully within their reach; while those of the less gifted, able only to counterfeit the defects, but not to emulate the spirit of the olden time, present a scene of misplaced labour, the most painful a true lover of Art can well behold." There are few, we believe, even among the ardent admirers of the system, who will be disposed to question the truth of these remarks, or who could successfully argue against them. They are confirmatory of what we have ourselves frequently written and said. Dr. Waagen next proceeds to show how the great modern painters of Germany—Cornelius, Schnorr, Overbeck and others—who first started this new movement, were forced ultimately to give up their extreme theories, and to bring their practice within the scope of modern understanding and of naturalism; although, he adds, Overbeck "alone, of all the higher artists, has never entirely thrown off the erroneous theories he started with, and has thus deprived many of his finely-conceived pictures of their full powers of expression as works of Art." From generalities the writer refers to a single particular, selecting Mr. Hunt's picture of the "Light of the World" as an example of errors of conception and treatment; Dr. Waagen analyses this picture at considerable length; we need scarcely say his opinions do not agree with those of Mr. Ruskin, recently communicated through the same channel as the doctor's letter, namely, in the *Times*. We can scarcely expect Dr. Waagen's remonstrance will much influence those to whom it is more especially addressed, though we trust it will be effectual in enabling them to perceive some of the "errors of their ways."

THE STATUE OF KING CHARLES THE FIRST at Charing Cross, has received some attention lately at the hands of the government, and among estimates to be voted for the current expenses of the year, the sum of one thousand pounds is to be asked for restoring the pedestal and repairing the statue. The sword of the latter was abstracted a few years ago, and being a genuine work of the time of Charles, was tempting to the cupidity of some collector. This we suppose will be restored, as prints of the statue exist sufficiently clear to enable it to be remade. The pedestal, the work of Grinling Gibbons, will of course be entirely renewed. Still we hardly see how so large a sum as one thousand pounds can be requisite for this work; the statue requires little or nothing to be done to it.

ANCIENT TOPOGRAPHY is so rarely to be met with, particularly in connection with London, that we are glad to record the fact of a curious picture existing at Hatfield, which represents a public *fête* in the fields at Horsleydown, and which has received elucidation lately in the Society of Antiquaries by Mr. G. R. Corner of Eltham. The picture appears to be the work of a Flemish artist, and bears date 1605; it once had a long inscription of which little remains but the name Hoefnagel, being that of the artist who furnished the curious view of Nonsuch House for Braun's "*Civitas orbis Terrarum*." The view is singularly curious, showing the Tower and surrounding buildings as seen across the Thames, a greensward being where Tooley Street now stands upon which is erected a Maypole, and many youths are practising archery in the fields beside it. An entertainment is preparing in the middle distance at an hostelry, the board being sumptuously laid out and decorated with flags and green boughs; the cooks busily

employed in close contiguity. A wedding-party is leaving the church, and the foreground is filled with figures in the costume of the day. It is altogether a valuable illustration of London life in the age of Elizabeth.

DEPARTMENT OF SCIENCE AND ART.—The following notice has within the last few days been issued from Marlborough House:—"Special Prizes for the Paris Universal Exhibition of 1855. Forty prizes of the value of £1 are to be awarded to those students who take medals in the greatest number of stages in each of the exhibitions. Twenty prizes to be awarded in the autumn examination of 1854, and twenty prizes in the spring exhibition of 1855. These prizes are to enable the most deserving students to visit the Paris Universal Exhibition of 1855, and each student will be required to make a written report of his observations on that exhibition. They will be awarded among the students of all the Schools of Art throughout the kingdom." This is a wise and liberal offer on the part of the heads of this department; one that must act as a stimulant to the students of every school; the provision attached to it has also been judiciously made: it will prevent a visit intended for useful and practical purposes being converted into one solely of pleasure.

THE HOSPITAL FOR CONSUMPTION.—The Fancy Bazaar recently held in the grounds of Gore House, Kensington, for the benefit of this most praiseworthy and well-conducted institution was attended by a very large number of visitors. The stalls were amply provided with the elegancies and "knicknackeries" usually contributed on such occasions—a supply which, by the end of the second day, was, to use a commercial expression, "cleared off" by the buyers. The immediate object of the sale was to assist in completing the new wing of the building at Brompton: we know not what amount was realised at Gore House, but we do know, whatever the sum may be, there will still be abundant room for the exercise of benevolence on behalf of this charity, one to which we have, from its foundation, felt bound to give our most zealous and hearty support.

PUBLIC GRANTS to be voted in the present year for the purchase of land at Kensington Gore, necessary as additions to that obtained for the New National Gallery and other institutions connected with science and art, are estimated at 27,500*l.*, being 122,500*l.* less than the original estimate made in 1852, which was then fixed at 150,000*l.* It is seldom that so great a decrease appears when money is asked of a government. The purchase of Burlington House, Piccadilly, of the trustees of the Hon. C. C. Cavendish, is to cost 140,000*l.*; it is a freehold, and is to be devoted to public use.

THE EDUCATIONAL EXHIBITION open at St. Martin's Hall, and in connection with the Society for the Encouragement of Arts, is replete with every novelty useful for those to know who have the training of the juvenile mind. The hall and anterooms are crowded to repletion with a series of models, prints, maps, books, &c., the produce of our own and other countries; bringing into one focus a general view of all that modern teachers at home and abroad have perfected, to assist in the great cause of education. It is a singular gathering of all kinds, converging to the one great end of juvenile instruction, and is suggestive of deep thought. So important and remarkable a series of educational helps cannot fail to be of the greatest advantage to teachers in general, who cannot possibly be aware of the large provision made for their use all over Europe. The bookselling department on the upper floor is an equally remarkable gathering of juvenile literature; its quantity will no doubt surprise many who reflect but little on the fecundity of the modern press. The exhibition was opened by his Royal Highness Prince Albert in person; and the inaugural lecture was delivered by Dr. Whewell, the Master of Trinity College, Cambridge. He was succeeded by other able lecturers throughout the month of July, and they will be followed by others during August. Among the names of the lecturers are many well known to science, and the subjects they have chosen are all intimately connected with the great educational scheme, which has been so

ably completed by the Society within these walls. The whole of the charges for admission to the exhibition and lectures are of the most moderate kind, and we have little doubt that the wise and liberal policy which characterises the whole, will be largely beneficial to the important class for whose advantage it has been established.

MONUMENT TO JAMES MONTGOMERY.—Mr. John Bell, the accomplished sculptor, who was chosen to execute the Guildhall monument to the Duke of Wellington, has been selected to execute the statue to the late poet of Sheffield. The compliment was gracefully conferred upon him: he was not called upon to compete, but owed the appointment solely to his established and merited fame.

THE SITES OF ROMAN TOWNS IN ENGLAND are in many instances obliterated by time and change, but though their absolute walls do not meet the eye, a little research may still develop their foundations. This is the case with that of Noviomagus, which modern research has proved to be in Holwood Hill, near Keaton Heath, Kent. About thirty years ago, the late A. J. Kempe commenced researches on the spot, induced thereto by the reports of farm labourers, who had detected the debris of ancient buildings. He discovered various sarcophagi and other antiques, as well as the foundations of a circular temple. Within the park of Holwood are the remains of a fine camp with triple ramparts, and "Caesar's Well," the source of the Ravensbourne, is in close contiguity. The interest of the discovery brought together some few antiquarians, and the pleasure of their friendly intercourse led to the formation of a club, bearing the name of the old Roman city; among the members of which may be noted many celebrated in art and literature, who still meet to discuss topics of interest, and promote that good feeling and social intercourse which Dr. Johnson so happily defined the word "club" to characterise. This society exists and flourishes under its name—the Society of Novio-magus.

A MILLION AT THE CRYSTAL PALACE.—There is a rumour, to which we allude for no other reason than because it is a rumour—that the Directors of the Crystal Palace intend to issue a million life-tickets at one guinea each. There can be no truth whatever in this rumour, which is in reality a scandal; such an act would be suicidal. Purchasers would not be obtained to anything like the required amount, while all the evils of so unnatural a plan must infallibly be felt as an earthquake by the structure.

REJECTED PICTURES.—This is always a painful subject, but it presses this year unusually on the attention, since at nearly all the institutions the number of rejected works is, we believe, greater than on any antecedent occasion. It cannot be asserted that any considerable proportion of works usually rejected are worthy of exhibition, but it is well known that among these there are works worthy of any exhibition. To an artist there is nothing more prostrating, as well in reputation as in energy, than that his works should be at one time well received, and at another declined. Many labour earnestly for months upon a picture, in the hope of ultimate remuneration, but if it be refused exhibition, the hopes of the year are blighted. We know that every available inch of room is appropriated, but it is not always the best pictures that are hung. It would be hopeless to attempt to please everybody; yet if the best pictures were disposed in the best places, and all others were placed according to their respective merits, such an act of even-handed justice would silence all cavilling. There is no artist of acknowledged talent who would not coincide in any measure that would help men who are struggling against the monopoly of others who are fortunate rather by their position than their genius and power. It is clear that for the number of works worthy of exhibition there is an insufficiency of space; the profession is already divided into too many competing societies; it is by no means desirable that these be increased, but the points which any consideration of a remedy for the evil would involve, must be treated at a length that would here be inconvenient. We may be upon the eve of beneficial changes, but the mere prospect brings little consolation to the breaking hearts of those who are victims of the present state of things.

REVIEWS.

THE POETRY OF CHRISTIAN ART. Translated from the French of A. F. RIO. Published by T. BOSWORTH, London.

How is it we are indebted to female writers for many—we may almost add, most—of the best works relative to Art, which have appeared in modern times? Mrs. Jameson, Mrs. Merrifield, Mrs. J. Foster, and now another lady whose name is not indicated, are among the great artistic literati of our day; to their laborious researches, pure taste, learning, and enthusiasm, the student of ancient Art must acknowledge the highest obligations. It may perhaps be said that the last two are only translators. Granted; yet still they have done good service by their translations, while Mrs. Foster's edition of Vasari is enriched with very many original and instructive notes of her own. Now let us see whom we have of the opposite sex. We can only call to mind at present Sir C. L. Eastlake, Lord Lyndsay, Mr. Ruskin, Mr. Stirling, and Roscoe, the translator of Lanzi, making almost an even balance of numbers. But admitting Art to be a theme in many respects peculiarly adapted to the female pen, is it natural to expect that the labours of the field should be almost equally shared by both sexes? Is it that man thinks them beneath his assumed more vigorous arm and more powerful intellect? or because he is deficient in that calm and patient industry which searches out, analyses, compares, and digests,—or he lacks the graceful emotions of the heart and softening influences a true feeling for Art must engender, and without which it is impossible to write of it, except coldly and unimpressively? We stop not to answer our queries, but leave them for the consideration of those to whom they may apply, and from whom we should rejoice to hear some reason that would satisfy us why their sickle is not yet thrust more frequently into the harvest. All honour to those, and especially to the ladies, who have reaped, and are continuing to reap, for the benefit of mankind.

Whatever opinion we may form as to the artistic merits of the restorers of the art of painting, the majority of whom confined their practice to sacred and legendary Art, it cannot be denied that they were instigated, generally, by high and holy principles, resulting from deeply seated religious feeling, blended, however, with much superstition and traditional lore. The church and the cloister were the great depositories of Christian Art, as it is called. The painters of that time worked less for fame, than as an exhibition of their faith; and if the pictures of Cimabue, Giotto, and others of the Romano-Christian school show only the glimmerings of the lamp of knowledge, they are brilliantly illuminated with the lights of enthusiasm and simple yet sacred earnestness,—qualities that may well be accepted by the lover of truth in lieu of the beauty and grandeur which mark the productions of later ages, when paganism and naturalism invaded the dominions of religious Art. There can be little doubt, as the translator of Rio observes in her preface, that it was the enthusiasm of these early painters, and their belief in their high vocation, which "animated and inspired them; and, notwithstanding the technical difficulties with which they were surrounded, gave that surpassing purity and unearthly character to their compositions, which are sought for in vain in the works of the later painters."

For such reasons, therefore, it is that we always look upon a picture by any of those primitive artists—notwithstanding its singularity of ideas to the eye of a modern, and the absence of those qualities which are now considered alone to constitute beauty—with feelings of respect almost akin to veneration. They were the men who cleared the way for the reception of, and taught the public mind fully to appreciate, Raffaele and Guido, Correggio, Da Vinci, the Caracci, and many more,—that great army of Christian artists of which their predecessors were the pioneers. And hence too we welcome any book which, like M. Rio's work, helps us to understand, and fosters our admiration of, what they laboured to achieve: but his writings do not stop with them; he takes a rapid review of the various Italian schools down to the decadence of the Venetian, the latest in existence, as it was the furthest removed from the primitive simplicity of the earliest, the Sienese, so soon followed by that of Florence. In all that he says concerning the painters and their pictures we recognise a just discrimination, a knowledge of what true Art is, and an ardent love of it; while he brings to the elucidation of his subject a freshness of imagination and a vividness of description which render his remarks peculiarly attractive. Our thanks are due to the translator for placing so

charming a volume before us,—though indeed it scarcely reads like a translation, so free is it from all foreign idioms and expressions; but we would take the liberty of asking her whether the quotation from the poem by Mr. Monckton Milnes, introduced into the last chapter, appears in M. Rio's work? We scarcely understand how it should come where we find it, especially with reference to the context.

HIDE AND SEEK. BY W. WILKIE COLLINS. Published by R. BENTLEY, London.

In our notice last month of "Ambrose the Sculptor," we offered a suggestion that the life of an artist might furnish a good subject for the novelist who had the ability to work out the materials which such a history could afford him. One of the principal characters in Mr. Collins's "Hide and Seek" is an artist; but the writer has not sketched him as labouring in his vocation amid alternations of despair and hope. "The painter in this story," he says, "only assumes to be a homely study from nature, done by a student who has had more opportunities than most men, out of the profession, of observing what the novelties of artist-life, and the eccentricities of artist-character, are really like, when they are looked at close. It may be necessary to mention this, by way of warning, as I have ventured on the startling novelty, in fiction, of trying to make an artist interesting, without representing him as friendless, consumptive, and penniless, to say nothing of the more daring innovation of attempting to extract some amusement from his character, and yet not exhibiting him as a speaker of bad English, a reckless contractor of debts, and an utterly irreclaimable sot." Mr. Collins has perfectly succeeded in his attempt. Valentine Blyth, the painter, is an enthusiast in his art, but an amiable, rational, sensible, though not strong-minded, man; in fact, a "naturalist," in his art and out of it; a painter who loves his profession so dearly, and fancies himself so well able to grapple with it at all points, that he hesitates at nothing, whether it be the portrait of a horse, or of a baby in swaddling clothes, a "grand classical landscape with Bacchanalian nymphs," or "Columbus in sight of the New World." Mr. Blyth's exhibition of his pictures to his friends and—patrons! prior to sending them to the Royal Academy is capitally hit off.

"Antonina," and "Basil," have placed Mr. Collins among the most popular of our living novelists: his "Hide and Seek" will not lessen his reputation, but the contrary. The heroine of the story is a deaf and dumb orphan girl, of great beauty, picked up by Mr. Blyth, from a company of strolling players, taken home by him, and "hidden," lest she should be found by any chance relatives, as a companion to his invalid wife; in time, however, there comes one to "seek" her; hence the title of the story. The "Madonna" of Mr. Collins is a pure and lovely creation, reminding us of the "Nina" in Bulwer's "Last Days of Pompeii." The idea of making a young girl, bereft of the powers of speech and hearing, but exquisitely sensitive to that of sight, and able to appreciate all the sources of enjoyment which a true painter feels—to make such an one a helpmate in the studio, as well as the friend and companion of another woman, delicate in mind as feeble in body, was a new and most happy thought; these two characters are touchingly and charmingly described. There are others of a different description; Mr. Zachary Thorpe, who endeavours to force his son to "take kindly to religious teaching" by rendering it irksome and distasteful—how many Mr. Thorpes are there in the world!—and, in consequence, he breaks through all restraint and runs riot. Then there is a strange wild fellow, called Mat, who has travelled into savage regions, lost his scalp in a foray with wild Indians, and comes home from the diggings with his tomahawk, his tobacco-pouch, some bear skins, and his pockets lined with bank-notes. These are the chief personages of Mr. Collins's tale, we shall leave our readers to find out for themselves what they do, and what becomes of them all.

The writer's observation of nature, animate and inanimate, and his powers of description, are clear and vigorous; he can be humorous or pathetic, gentle or boisterous; can paint the tastefully ornamented chamber of the bed-ridden invalid and its inmates, or the noisy revelries of the dissipated frequenters of the "Temple of Harmony," or the peculiarities of a painter's studio, with the hand of a master. The portraits are all well-drawn, and truthful, but we would take the liberty of warning Mr. Collins, who is still comparatively a young author, against the use of coarse and even impious expletives; this is an age when vulgarisms, even in works of fiction, and in the representation of low-life characters, as they are termed, will not be tolerated; it is the absence of these which renders

the works of Dickens so acceptable to all classes; and inasmuch as the female sex constitutes by far the larger majority of novel readers, it is the more necessary to guard against such objections. Mr. Collins, who, by the way, is son of the late Royal Academician, we are sure will take our well-meant hint in good part; his writings are so good, we would have them unexceptionable.

COLUMBUS PROPOUNDING TO THE PRIOR OF THE FRANCISCAN CONVENT OF SANTA MARIA DE RABIDA HIS THEORY OF A NEW WORLD. Executed in Chromo-lithography by C. RISON, from the Drawing by G. CATTERMOLLE. Printed by V. BROOKS, London.

When Mr. Brooks submitted to us his chromo-lithographs of Shakspeare's head, and the "Highland Gillie," we thought the art had reached its utmost limits; but the appearance of this print has altogether upset our belief, so that now we know not what to expect for the future: we look at it, and recollecting it is the production of a comparatively mechanical process, can only exclaim—"wonderful." Here we have the handling, the texture, the brilliant colouring, and the "breadth" and harmony of Mr. Cattermole's original work, copied with a fidelity that must astonish every one: only in one or two small "bits" of the print can the strictest scrutiny detect the "imposture," so cleverly is the whole thing managed; and Cattermole is by no means the painter who can be most easily copied. Of the original drawing, thus marvellously reproduced, we need only say, that it exhibits the peculiar excellencies of the artist; it is fine in composition, broad and masterly in its execution. To Mr. Rison as the copyist, and to Mr. Brooks whose practical skill and knowledge of the art of printing in colours is here manifested, we cannot but award the highest praise. The council of the Art-Union of Glasgow have secured this charming print for their subscribers, having agreed with Mr. Brooks to work it for them only: the number to be printed will be issued as extra prizes to the subscribers of the present year; and they who are fortunate enough to secure one will get a cheap guinea's worth. We must say the Art-Union of Glasgow continue to get hold of some capital things. Is this owing to the "canniness"—we are not sure our Scotticism is what the natives would recognise as a legitimate term—of the council, or to their liberality? We suspect both.

PANORAMA OF CAPE TOWN AND SURROUNDING SCENERY. Lithographed by E. WALKER, from the Picture by T. W. BOWLER. Published by ACKERMANN & Co., London.

A most picturesque view of this important British colony, taken by Mr. Bowler, an artist who has been for many years resident at the Cape. The sketch is taken inland, at a considerable distance from the town, which is seen in the centre of the picture, washed by the bay: towards the foreground, on the right, is Table Mountain, and to the left, the "Lion;" the extreme distance between them is formed by a range of hills, through the passes of which a railroad is, we understand, to be carried from the town into the interior. The subject of the print is highly interesting; Mr. Bowler's treatment of it is very artistic, and shows him to have a perfect command of his pencil, and a true feeling for landscape painting: the sky is especially clever, in the free and natural motion of the clouds, and in its aerial tints. We have seen some of Mr. Bowler's original sketches of African scenery that induce us to think most favourably of his talent.

LITERATURE, ART, AND SCIENCE, CONSIDERED AS MEANS FOR ELEVATING THE POPULAR MIND. By the REV. G. E. BIBER, LL.D., PH.D. Published by RIVINGTONS, London.

Dr. Biber occupies the post of Director of the Literary and Scientific Department of the Royal Panopticon; to him was assigned the task of opening the lecture courses of that Institution by an inaugural address, which, at the solicitation of many who heard it, he has been induced to print. The lecturer has treated his subject simply and popularly, as it should be on such an occasion, and with a mixed audience; he briefly sketches out the influences which Literature, Art, and Science, have had on the nations of the world from the earliest period; and, especially, the effect which the introduction of Christianity had, viewing it only intellectually, by infusing a new life into man's existence, when, from the state of the world, there was every probability of a retrograde movement in civilisation, and that he would once more fall back into semi-barbarism. They—and there are many in the pre-

sent day—who can admire what mankind have done under the new development of the mind which the Christian religion wrought, and yet hold its creed and its laws in contempt, would do well to ponder over these facts, and ask how, on any rational grounds, they can separate the effect from the cause. Dr. Biber's lecture is eloquent in language, and full of plain, sound argument: we are glad to see it published.

THE PARADISE LOST OF MILTON. With Illustrations by JOHN MARTIN. Published by H. WASHBOURNE & Co., London.

We are accustomed to speak of the *eccentricities* of genius; but was genius, whether artistic or of any kind, otherwise than eccentric, when it aimed at what was truly original? Perhaps artists more than others are open to this charge. There are examples among the great men of past ages—Albert Durer and Rembrandt, for instance, and many more whom we could name had we time and space; while in our own school Turner and Martin were eccentric, but there are both beauty and poetry in their extravagancies. We have so recently "said our say" about Martin, and have also expressed our opinion of his illustrations to Milton's great work, when they first appeared some years since, that we have little or nothing to add by way of commendation: his designs for "Paradise Lost" are among his grandest conceptions, and are quite worthy of that noble poem. While, however, the typography may claim unqualified praise, so much can by no means be said of the plates, which certainly require "touching."

AN INTRODUCTION TO HERALDRY. By HUGH CLARK. Published by WASHBOURNE & Co., London.

Here is a little book, clearly beyond the pale of criticism. For proof of this we need but refer to the title-page, which tells that this is the fifteenth edition and the eighty-first year of its publication. We would ask all those who hold "the gentle science of Armorie" in light estimation, to what book they can as safely prophesy an equally long life, and continued rejuvenescence. The worthies of the bookselling trade would be right glad of the information also. It shows that, however abstruse a subject may be, there are students enough to make a grateful return to the bookseller who will supply their wants properly. The present volume has been revised and improved from time to time; and though its author has been long numbered with the departed, his labours continue to worthily instruct all who wish for information on a subject which mixes intimately with the usages of civilisation, as it did with the necessities of an age of chivalry.

CYCLOPEDIA OF BIOGRAPHY. Edited by ELIHU RICH. Published by RICHARD GRIFFIN & Co., Glasgow.

Messrs Griffin and Company have commenced the publication of a series of highly useful cyclopedias. The Cyclopaedia of Biography, now before us, in many respects is a remarkable book. The best authorities have been chosen, and the most eminent of our living writers in art, science, and literature, have been secured to write these biographies. The names of Alison, of Brewster, of Nichol, with numerous others of equal standing in the walks of history and of science, are a guarantee for the excellence of those biographies. We perceive nearly all the Art biographies are from the pen of our own correspondent, Mr. Wornum, and excellent they are. A more useful book than this cyclopaedia we have rarely met with. It comprehends within a moderate compass notices of all the great men that ever lived, and as a work of reference we cannot too strongly recommend it.

THE THEORY AND PRACTICE OF LANDSCAPE PAINTING IN WATER COLOURS. Parts I. AND II. By G. BARNARD. Published by W. S. ORR & Co, London.

To judge from the commencing numbers of this projected serial work, it promises well, and cannot fail to be of essential service to the advanced student in water-colour painting. These parts treat of the nature of colours, both primitive and compound, their harmony and natural contrasts, the quality of pigments; and also the second part commences a chapter on "Composition." The respective subjects are illustrated by a number of brilliantly tinted diagrams, elucidating the theories laid down. We shall probably have more to say concerning the work as it proceeds: our present impression is decidedly favourable to its practical utility.

POETICAL WORKS OF GOLDSMITH, COLLINS, AND T. WARTON. Published by J. NICHOL, Edinburgh; J. NISBET & Co., London.

A goodly edition of these poets, printed on stout paper, in bold and clear type, forming a respectable volume of octavo size, which would do no dishonour to the library shelf. The "Lives, Critical Dissertations, and Explanatory Notes, by the Rev. G. Gilfillan," as announced on the title-page, add nothing, however, to what is already known of Goldsmith and his companions in this book. The "dissertations" and "notes" are few, and of little value. But we are not otherwise disposed to cavil at a publication otherwise well got up, and that is sold for some four or five shillings.

THE TEN CHIEF COURTS OF THE SYDENHAM PALACE. Published by ROUTLEDGE & Co., London.

This is at once a compact and comprehensive description and history, containing nearly 250 pages neatly and clearly printed, and prettily bound, for the sum of one shilling. It contains a large amount of information, conveyed in a very agreeable form. The book cannot fail to be a valuable companion to all who visit the Crystal Palace, but may be recommended also to those who desire to be instructed concerning matters of growing importance. It aims at no originality; but as a gathering together of knowledge from many sources, it is a useful companion.

MAPS OF THE SEAT OF WAR. Published by W. & A. K. JOHNSTON, Edinburgh.

The commencement of war with the Autocrat has called forth from most of the map-publishers in the United Kingdom a large variety of publications, to enable us who tarry at home to trace the progress of the hostile forces by land and by sea. Messrs. Johnston have issued three maps of a goodly size, well and clearly executed, of the Danubian Principalities and Turkey, the Baltic and the Black Seas respectively, with the circumjacent countries; they are as well adapted for reference as any maps we have seen, and are published at a cheap price.

THE ART OF CLEANING, DYEING, SCOURING, AND FINISHING. By THOMAS LOVE. Published by LONGMAN & Co., London.

There is a large amount of information conveyed in this volume from the pen of a working dyer and scourer; information which may be practically applied to every description of textile fabric, and to almost every article of dress for either sex. To a large manufacturing community like ours, such a book as this will be found of great service to a very large class: it is written in a plain, matter-of-fact style, without any attempts at ambitious authorship, and is therefore likely to be more useful than if clogged with learned phraseology.

RAILWAY READING. A YACHT VOYAGE TO ICELAND IN 1853. Published by A. HALL, VIRTUE, & Co., London.

An unpretentious little book of some seventy pages that may serve to wile away half-an hour of a dull railway journey. Iceland is not a country the most abundant in material for interesting narrative, and the author, whatever he may be, adds little to the information we have respecting it; but as a slight sketch of its natural features, and of the habits and manners of the people, his descriptions are entertaining enough in their way.

A DICTIONARY OF TERMS IN ART. Edited and Illustrated by F. W. FAIRHOLT, F.S.A. Part VII. Published by VIRTUE, HALL, & VIRTUE, London.

This part brings the dictionary of Mr. Fairholt down to the word "Peplum;" so that there is no doubt of the work being completed in the twelve parts, as originally announced. It is conducted throughout with great care; and the mass of valuable information contained in it will, for all purposes of reference, be found comprehensive and most useful.

THE COMMERCIAL TRAVELLERS' SCHOOLS. Printed in Colours by W. DAY & SON, from a Drawing by W. SIMPSON.

A well-executed and sparkling chromo-lithographic print of a picturesque building, recently erected at Pinner, from the designs of Messrs. Lane & Ordish. The scene is altogether one well calculated to show forth the superiority of colour printing over engravings coloured by hand, as they used to be under the old system. There is a sharpness of touch and a brilliancy of tone which, somehow or other, hand-work never could produce.

NEW EDITION.

FOUR HANDBOOKS FOR IRELAND.

BY MR. AND MRS. S. C. HALL.

Price 2s. 6d. each Volume, each containing nearly 100 Engravings, Maps, Frontispieces, &c. &c., or the Four Volumes, neatly bound in One, price 8s.



THESE "Handbooks for Ireland" have been compiled by their Authors chiefly from their own work—"IRELAND; ITS SCENERY, CHARACTER, &c."

—They are arranged with a view to communicate to the Tourist in that country such information as he more immediately needs, in his progress—of routes, roads, hotels, charges, distances, conveyances, &c. &c.; with descriptions of the objects and places of attraction he will necessarily visit and inspect, and concerning which he will especially desire knowledge. With a view, therefore, to this essential duty, the authors revisited in 1852 the several places they have described; and in 1853 these books were revised generally.

The leading purpose of the authors is to induce VISITS to IRELAND.

To the ENGLISH, a country in which they cannot fail to be deeply interested, holds out every temptation the traveller can need. A cordial and hearty welcome will be given, at all times and in all places, to the "STRANGER," who will journey in security such as he can meet in no other portion of the globe. Ireland will, unquestionably, supply every means of enjoyment that may be obtained in any of the Continental kingdoms, and without calling for the sacrifice of money and comfort that will be exacted in Germany, Switzerland, France, and Italy.

1. DUBLIN AND WICKLOW—

PRINCIPAL CONTENTS:—Dublin Bay; the Public Buildings; the Suburbs; the Liffey; the Country round; the Constabulary Force; National Education; the Hotels; Commerce, &c. &c.; Wicklow; the Machines for Travelling; the Routes for Tourists; the Dargle; Glendalough; the Vale of Avoca; Fairy Mythology; the Devil's Glen; the Gold Mine, &c. &c.

2. THE SOUTH AND KILLARNEY—

PRINCIPAL CONTENTS:—The Railway to Cork; the Irish Béalbec; the Rock of Cashel, &c.; Cork and its Harbour; the Route by Gougane Barra; Bantry Bay; Glengarriff; Killarney Town; the Guides; Boatmen, Car-drivers, and Hotels; the Upper, Lower, and Torc Lakes; Inisfallen and the Islands; the Legend of O'Donoghue; the Remains of the Druids; the Gap of Dunloe; Muckross Abbey; the Torc Waterfall; Mangerton and Carran Tual Mountains, &c.; the extreme West; the Voyage up the Shannon; Limerick, &c. &c.

3. THE NORTH AND THE GIANT'S CAUSEWAY—

PRINCIPAL CONTENTS:—Drogheda; Meath; the Boyne Water; the Druid's Cave of New Grange; Rosstrevor; Belfast; Lough Neagh; the Legends of the Banshee; the Route by Antrim and Ballymena; the Coast Route; Carrickfergus; Larne; Glenarm; Bally Castle; the Giant's Causeway, its natural history, legends, sea rocks, &c. &c.; Coleraine; Londonderry; Enniskillen; Lough Erne; the Holy Island of Lough Derg; the Sea Coast of Donegal, &c. &c.

4. THE WEST AND CONNAMARA—

PRINCIPAL CONTENTS:—The Bog of Allen; the Shannon; the "Sweet Auburn" of Goldsmith; Galway, "the City of the Tribes"; the Marbles of Ireland; the Irish Bogs; Angling in Ireland; the Irish Cabins; English Settlers; the Mountains of Benbulbin; Kylemore; the Loughs; the Killarney; Connemara Stockings; the Coasts; Westport; the Mountains in Achill; the Wild West, &c. &c.

LONDON: VIRTUE, HALL, & VIRTUE; DUBLIN: J. McGLASHAN.

WORKS OF ART,

PUBLISHED OR SOLD BY HENRY G. BOHN, YORK STREET, COVENT GARDEN.

Knight's Old England's Worthies.

A PORTRAIT GALLERY of the most eminent Statesmen, Lawyers, Warriors, Artists, Men of Letters and Science, &c., of Great Britain, accompanied by full and original Biographies (written by Lord BROCKHAM, CRAIK, J. M. MORGAN, and others), small folio, with 74 fine Portraits on steel, 12 large coloured plates of Remarkable Buildings, and upwards of 250 historical and decorative vignettes on wood, extra cloth, gilt on back and sides, gilt edges, reduced to 15s.

* This work, embracing the history of all our most remarkable countrymen, must become a popular favourite. The Biographies, which are in chronological order, and written in a pleasing style, are each accompanied by a capital portrait on steel, and other illustrations. There are also large plates printed in colours by the new process, including the Monuments to NEWTON and LORD BACON; the House of JOHN KNOX; Dryburgh Abbey; Shilburn of HENRY V.; full-length Figure of CHAMBERS; Interior of St. Stephen's, Walbrook; SHAKESPEARE'S House, &c.

Book of British Ballads.

Edited by S. O. HALL, Esq. Every page richly embellished with very highly-finished wood engravings, after designs by CATSWICK, GILBERT, FRANKLIN, COARSDALE, &c. Two volumes in one splendid volume, Imperial 8vo., richly bound in cloth, gilt edges, decorated with new and very striking designs on back and sides. (pub. at £1 2s.)—£1 5s.

Turner's Liber Fluviorum; or, River Scenery of France.

Sixty-two highly-finished line engravings on steel by WILLIAM, GODDARD, MILLER, COLEMAN, and other distinguished Artists. With descriptive Letter-press by LUTHER RITCHIE, and a Memoir of J. M. W. TURNER, R. A., by ALAN A. WATTS. Imperial 8vo. gilt cloth extra, £1 11s. 6d.

Meyrick's Engraved Illustrations of Ancient Arms and Armour.

In the Collection at Goodrich Court. 150 finely-etched plates, by JOSEPH SKELTON. New Edition, with the Author's last additions and corrections. Two volumes Imperial 4to., half morocco, toy edges gilt, £4 14s. 6d.

Meyrick's Painted Illustrations of Ancient Armour.

Three vols. Imperial 4to. 100 plates, splendidly illuminated, mostly in gold and silver, half morocco, gilt edges, £10 10s. (pub. at £11.)

Wild's English Cathedrals.

Twelve select examples, from the Cathedrals of England, of the Ecclesiastical Architecture of the Middle Ages, beautifully coloured after the original drawings by CHARLES WILD. Imperial folio, mounted on tinted card-board, like drawings, in a handsome portfolio. 25 6s. (pub. at £12 12s.)

Wild's Foreign Cathedrals.

Twelve finely-coloured plates, Imperial folio, mounted like drawings, in a portfolio, uniform with the above. £5 6s. (pub. at £12 12s.)

Pugin's Christian Architecture.

Two volumes in one, with nearly 50 large and 100 small plates, 4to. cloth, reduced to 15s.

Pugin's Floriated Ornament.

With 30 plates in gold and colours, royal 4to. £3 2s.

Pugin's Glossary of Ecclesiastical Ornament and Costume.

Eighty splendidly illuminated plates, royal 4to. half morocco extra, £7 7s.

Pugin's Examples of Gothic Architecture.

Selected from ancient Edifices in England, consisting of Plans, Elevations, Sections, &c., with letter-press, 225 engravings by LE KNOX. Three vols. 4to. £7 17s. 6d. (pub. at £12 12s.)

Pugin's Gothic Ornaments.

Ninety 8x12 Plates, royal 4to., half morocco, £3 5s. (pub. at £4 4s.)

Pugin's Timber Gables.

Royal 4to. 30 plates, cloth, £1 1s.

Pugin's New Work on Floriated Ornament.

With 30 plates, splendidly printed in gold and colours, royal 4to., elegantly bound, half morocco, with rich gold ornaments, £3 2s.

Jones's (Owen) Illuminated Books of the Middle Ages.

With Historical and Descriptive Letter-press, by NOEL HUMPHREYS. Illustrated by 30 large plates, splendidly printed in gold and colours, comprising some of the finest Examples of Illuminated Manuscripts of the Middle Ages, particularly Italian and French. Atlas folio, handsomely half bound, morocco, gilt edges, (pub. at £16 5s.)—£5 5s.; or, unbound, £7.

Cattermole's Illustrated History of the Great Civil War of the Times of Charles I. and Cromwell.

With 30 very highly-finished engravings on steel, after CATTERMOLLE, by first-rate Artists. Imperial 8vo., cloth extra, gilt edges, £1 1s.

This is unquestionably the most perfectly illustrated volume of an historical character which has ever been published.

Warrington's History of Stained Glass.

From the Earliest Period of the Art to the Present Time. Illustrated by Coloured Examples of Entire Windows, in the various styles. Imperial folio, with 35 very large and beautiful coloured plates, (one of them nearly four feet in length, half bound, morocco, gilt edges, (pub. at £5 5s.)—£5 10s. 6d.

Mary Howitt's Lives of the British Queens; or, Royal Book of Beauty.

Complete in one large volume, Imperial 8vo. Illustrated with 34 splendid portraits of the Queens of England, by the first Artists, engraved on steel, under the direction of CHARLES HEATH; very richly bound in crimson cloth, gilt edges, £1 11s. 6d.

Haydon's (B. R.) Lectures on Painting and Design.

1st and 2nd Series, with Designs drawn by himself on the Wood, 2 vols. 8vo., portrait, 12s. (pub. at £1 4s.)

Pictorial Gallery of English Race Horses;

containing Portraits of all the Winners to the present time (1850), with letter-press by GEORGE TATTONALL, royal 8vo., upwards of 50 fine Plates, cloth gilt, £1 10s.

Silvestre's Universal Paleography, Illustrations;

containing upwards of 300 large and most beautifully-executed fac-similes, taken from Manuscripts and other MSS., most richly illuminated in the finest style of art, 3 vols., atlas folio, elegantly half-bound morocco extra, gilt edges, £31 10s.

This is, perhaps, the finest book in the world, and the most interesting to the scholar and the man of taste.

Silvestre's Universal Paleography, Letterpress;

the Historical and Descriptive Explanation by SIR FREDERICK MADDEN, 2 vols. royal 8vo., £1 10s.

Bryan's Dictionary of Painters and Engravers.

New edition, corrected, enlarged, and continued in 1849. By GEORGE BRYAN, Imperial 8vo., (above 1000 pages,) numerous Plates of Monograms, &c. 2s.

Canova's Works, engraved in outline by Moses.

3 vols. imp. 8vo., 155 Plates, and fine Portrait by WORTHINGTON, half-morocco, £3 5s. (pub. at £3 12s.)

Cooke's Shipping and Craft.

Sixty-five brilliant Etchings, royal 4to., £1 11s. 6d. (pub. at £2 12s. 6d.)

Flaxman's Classical Compositions:—

1. *Æschylus*; 2. *Hædus*; 3. *Homer's Iliad*; 4. *Odyssey*. 4 vols. folio, £4 4s. (pub. at £10 10s.), or each separately.

Flaxman's Acts of Mercy.

Eight Compositions, in the manner of Ancient Sculpture, half-morocco, 12s.

Howard's (Henry, R.A.) Lectures on Painting.

8vo., cloth, 7s. 6d.

Robinson's Cottage Architecture, viz.—

Rural Architecture, 96 Plates, £3 5s.—New Series of Cottages and Villas, 56 Plates, £3 5s.—Ornamental Villas, 96 Plates, £3 5s.—Farm Buildings, 56 Plates, £1 11s. 6d.—Lodges and Park Entrances, 48 Plates, £1 11s. 6d.—Village Architecture, 41 Plates, £1 4s.

Knight's (H. G.) Ecclesiastical Architecture of Italy.

From the time of Constantine to the Fifteenth Century, with an Introduction and Text. 2 vols. imp. folio, 80 beautiful Engravings, half-morocco, £10 10s.

Stothard's Monumental Effigies of Great Britain.

147 beautifully-finished Engravings, some illuminated, folio, half-morocco, £3 5s. (pub. at £10.)

Windsor Castle and its Environs, including Eton.

By F. JESS, Esq., with 55 fine Engravings on Steel and Wood by the best Artists. Royal 8vo., 15s.

HENRY G. BOHN, 4, 5, & 6, YORK STREET, COVENT GARDEN.